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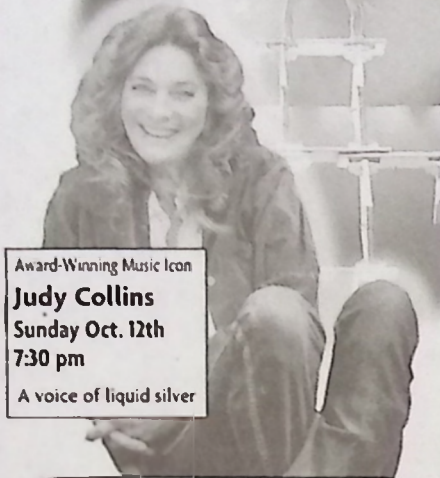


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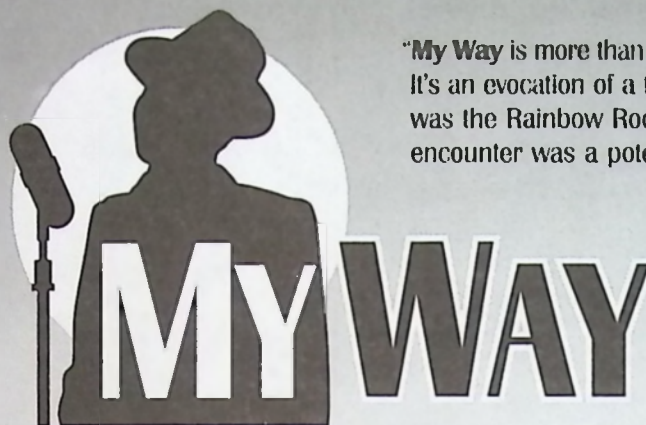
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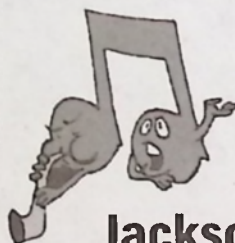
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Gypsy Soul appears along with author/photographer Eric Alan as part of *An Evening for the Five Senses . . . Under the Stars* on September 12 at the Applegate River Ranch house. See Artscene, page 28.

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ON THE COVER

Rising property values have helped create an affordable housing crisis in the region as well as real estate wealth. What can be done? See feature, page 8. Photo by Eric Alan.

The JEFFERSON MONTHLY Vol. 27 No. 9 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Eric Alan
Managing Editor: Paul Westhelle
Editorial Intern: Jessica Robinson
Design/Production: Impact Publications
Artscene Editor: Paul Christensen
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press

JEFFERSON MONTHLY

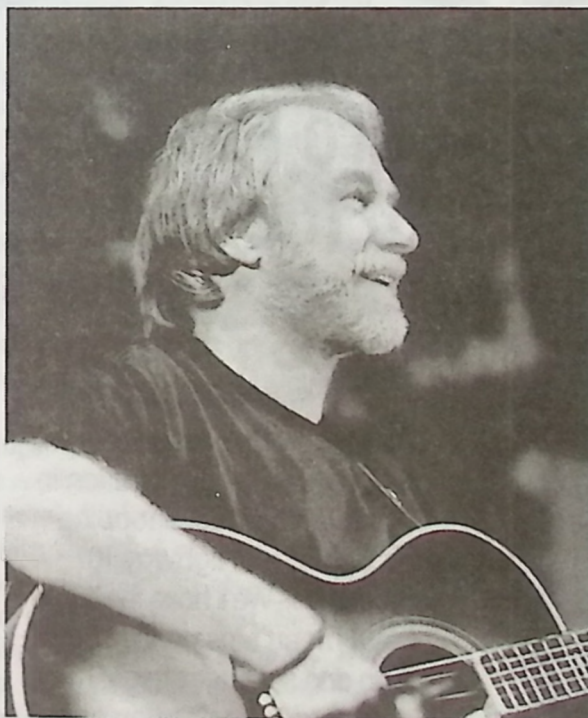
SEPTEMBER 2003

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Adequate, dependable shelter is one of the key aspects of living a stable life. And in the richest nation on earth, means exist to assure that shelter for the citizenry. Yet, even during the economic boom times of the 1990s, and during recent times of low interest rates, housing became more of a crisis for many, not less—particularly in California and Oregon, where home ownership lags far behind the national average and rental rates are often equally unaffordable. As harder times have set in, the crisis has become even more acute—and not just in trendy towns like Ashland. Eric Alan looks at the crisis, and at a few of the many efforts to somehow find a solution to one of the region's most pressing problems.



David Mallett appears at the Unitarian Center in Ashland on September 12. See Artscene, page 28.

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Romeo and Juliet (2003), Kevin Kenerty, Nancy Rodriguez. Photos David Cooper, Jennifer Reiley.

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TUNED IN

Ronald Kramer

The American Radio

The *American Radio* is the title of a 1947 book by Llewellyn White, Assistant Director of the Commission on Freedom of the Press, an organization founded under the aegis of then-Chancellor of the University of Chicago, Robert Hutchins. White's charge was to survey the state of the radio industry as television was dawning, and he found a great deal dissatisfying. I think the title's conception harkened back to radio's inception when the industry's captains began describing the "American Radio System" (as distinct from the British and other nations). The hallmark of the American radio system was a self-regulated industry, designed to operate commercially for profit, imbued with a sense of social responsibility which was intended to assure that the public's welfare would be served, and its interest maintained, through private, commercial operation of stations. Increasingly, more contemporary critics seem to be observing that the "American Radio System" has failed.

A couple of encounters with contemporary media critics have caused me to think that a synthesis of their criticisms might today aptly use the same thesis and title.

Writing in May 2003 in *The New York Times*, Byron Staples' column "Mourning the Death of American Radio" described radio essentially as a lost love. Staples' affair was with a radio industry which reflected the local communities and cultures it served, was central as a local institution, voluntarily moderated its commercial content, afforded introduction to emerging musical styles and performers, and which – as a result of all of these characteristics – pulsed with a vitality that energized Staples as a listener. Apart from

his local NPR public radio station, Staples now complained that he has reluctantly abandoned the radio dial for CDs and other non-radio entertainment sources. Staples lays responsibility for radio's death at the feet of a Congress which took the final steps to essentially "mull" the radio industry

by turning most frequencies over to a handful of large companies whose values were not consonant with the traditional radio industry with which Staples had grown up.

It was an interesting column which I set aside for further thought.

Some weeks later another media critic was heard – this time on JPR's own air, courtesy of singer/songwriter Utah Phillips, who appeared on

Sedge Thomson's *West Coast Live* in a broadcast that originated in Laytonville CA. Mr. Phillips didn't focus his attention on the commercial radio industry, apparently having concluded that it was beneath his contempt or attention. Instead, he zeroed in on public radio, which he personified as "NPR." NPR's sins, in Mr. Phillips thinking, included becoming too centrist, too much beholden to financial influences and too little committed to fomenting political change. Mr. Phillips' answer to this lapse was to advocate establishing "pirate" radio stations and he included information on how to get started with this kind of "grass-roots communication rebellion." An obviously liberal audience cheered while host Sedge Thomson pointed out that his program, *West Coast Live*, had just finished a tour appearance with Jefferson Public Radio in Ashland, which appeared to be very successfully satisfying the needs of a large region for information, entertainment and community. Phillips wasn't buying Sedge's view.

In my view, Mr. Phillips' criticism is mis-

directed. Public radio is funded by the tax-paying public in the form of both federal and state funds and tax-deductible donations. As such it was never founded as an engine of social change; rather, it was established to provide fair, objective information and entertainment uncontrolled by ratings or commercial financial pressure as an alternative to commercial media. It continues to provide a significantly different service to America than commercial broadcasting. However, while the extent to which the American people have nourished and loved their growing public radio service is gratifying for those of us who toil in these vineyards, it is simultaneously a fairly scathing indictment of the growing poverty of spirit and relevance of commercial radio. American listening to commercial radio has been in steady decline for a number of years just as listening to public radio has consistently grown.

But what really struck me about his set of radio critiques was Mr. Phillips' enchantment with pirate radio and the resonance his argument held for his in-concert audience. He is essentially the "canary singing in the coal mine."

What is frequently misunderstood about mass media is that significance results from the size of the audience which receives a message, as much as from the message itself. Very important information can be broadcast but if few listeners receive it, it has little consequence. Pirate radio, more or less by definition, will reach very small audiences because the equipment has little power. So the concept of the singular importance of the message often becomes more important to pirate radio operators than the number of people who actually can, or do, receive it – the audience.

As I write, the Congress is seriously debating rescinding major portions of the Federal Communications Commission's recently relaxed standards limiting the number of stations which can be owned by networks. It's an interesting potential reversal for an administration which to date celebrated deregulation. It is also a potentially wise, and important, first step.

What makes broadcasting function is the ability of most of the population to see something of itself in the programming being presented. Obviously, no one person looks, thinks, feels like and believes everything that is presented to them on radio or television. But they have to see enough of their reality in what is presented to them enough of the time

CONTINUED ON PAGE 7

Dutch Schulze
Bandon Glass Art
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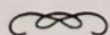
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JEFFERSON ALMANAC

Fenna Corry

Behind the Scenes in Klamath Falls

I felt exactly the same way my daughter did when she received backstage passes for the Butte Valley-Tulelake Fair several years ago. I was *special*; I was part of an elite group. But instead of getting my picture taken with country singer Chely Wright, one day each month from September through June I got to spend an entire day looking "backstage" in Klamath County.

For fifteen years Leadership Klamath has been providing participants with an in-depth exploration of various facets of Klamath County. Sponsored and organized

by the Chamber of Commerce, the program allowed about twenty of us to traipse around the county and have doors opened, many of which are not available to the general public.

I learned lots of fascinating tidbits! Did you know that Klamath County is the *only* agricultural location in the US where you have to worry about frost year round? So why do we still grow so much stuff over here? Thankfully we are also the only area in the US that has no major insect problems, the crops have high yields, and high quality. Now if we could just figure out if our farmers can get water each year...

A memorable moment for me was the time Senator Steve Harper spent with us. His announcement that we were part of "the finest program of its type in the Basin...maybe in the state" was not just due to his years of involvement with the Chamber. You could tell that he thought this program was important. And he made it clear that he didn't set out to be involved in public office. He was recruited! (You could tell he was warning us...as community leaders, we needed to be prepared for the same.) As he talked, we could all vividly imagine

the adjustment he described...the shift in pace from being commander of Kingsley Field (and literally moving at jet speed) to the slow crawl of legislative activities. But everything about him that day was sincere, and he not only shared his thoughts and ideas freely, but wanted very much to know what was on our minds. Somehow I felt it went way beyond just politics.



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Throughout the course, a recurring theme dealt with the dilemma of having separate county and city functions. It was logical to many of us that merging would save money as well as avoid some

duplication of effort. In this day of budget deficits, isn't this a no-brainer? But each time this was discussed, we were introduced to some other level of complexity that we just hadn't thought about. This is an issue that our citizens will need to be fully educated about, and will take years to resolve.

Even history, which I tend to avoid, came alive for us through our meetings with those who shared personal experiences. Lynn Schonchin of the Klamath Tribes made most of us painfully aware of how little we knew about local Native American history. Lynn, who was a teacher for 23 years, shares his expertise freely, and frequently gives cross-cultural presentations. Our history day included the sharp wit of Verlyn Huff, who has been in the area since 1924 and has written a book on the history of nearby Midland. Then Marilyn Livingston and Margaret Shane, of the Gerber family (ever visited Gerber Reservoir?), provided a history of early homesteaders, and brought with them a fascinating scrapbook full of photos and historical documents. Their lifestyle even today has few creature comforts—water comes from gravity flow springs; their only

power is from diesel generators; they have no phone; and they drive 15 miles to pick up their mail at a mailbox. After a tour of the Klamath County Museum, the Honorable Judge Rambo shared his expertise on the Modoc War of 1872-1873...once again, history came alive.

After our Social Services day, I was convinced that no one in our county has any excuse for not seeking needed help. Agency after agency shared what they do to help our community. From Integral Youth Services to Klamath Hospice to the Red Cross to Klamath-Lake County Food Bank (to mention only some of the players) I left the day feeling proud of the work going on in our community, while at the same time ever more aware of the needs that our county faces. There are so many caring people ready to help.

I've collected an entire binder of notes, handouts, and information about what's available in Klamath County, and can't even begin to do more than hit just a few highlights. I didn't even cover what it's like to visit the offices of 911 and hear emergency calls, to check out the local transportation system, or the cool tour of radio and television stations and the local paper. And that's still not all! But the information I've gathered will serve as a ready resource for the future. I'm convinced that those who take this "backstage tour" will leave feeling more connected to the area, as well as greatly appreciative of what's involved in the intricacies of keeping a community going. ■

For information about Leadership Klamath, contact the Klamath County Chamber of Commerce at 541-884-5193 or visit www.klamath.org.

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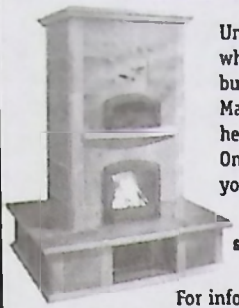
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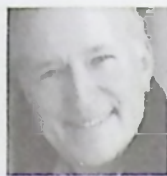
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JEFFERSON PERSPECTIVE

Les AuCoin

All Aboard the Chainsaw Choo-Choo

In the continuing effort to promote logging in some of the most ecologically important Northwest forests, another railroad job is under way.

A report released by the Oregon State University's School of Forestry calls for aggressive salvage harvests in last year's Biscuit fire in Southern Oregon. The plan recommends the harvest of an estimated 2 billion board feet of timber for the region's mills and suggests that only broad scale logging, extensive use of herbicides, and replanting can save this conifer forest, improve its health and restore its wildlife habitat.

Timber industry advocates in Washington, D.C. are already touting the report as a model for charred forests throughout the West.

Hold on to your hat—the Chainsaw Choo-Choo is leaving the station.

Before anyone cites this report as a scientific justification for aggressive logging in burned over forests, it would be useful to consider who paid for the report, and who wrote it. Neither inspires confidence in the report's impartiality or scientific credibility.

The board of commissioners of Douglas County ordered up the study and paid \$25,000 for it. Douglas County is the heartland of Oregon's timber industry, a place where timber politics still holds sway.

For the report, the commissioners could have picked nationally acclaimed wildfire ecologists who live in the Northwest. Dr. James Agee of the University of Washington would be one of several candidates. Agee is the author of textbooks, peer-reviewed independent research, and countless articles for scientific journals.

But the Douglas County commissioners seem to have had no use for recognized

wildfire scientists when they commissioned the study. Instead, for their lead researcher, they picked OSU's John Sessions. Sessions is a civil engineer and a forest engineer, not a wildfire scientist. He currently teaches resource scheduling, transportation planning, harvest planning, and logging mechanics at the School of Forestry.

Prior to this report, Sessions' academic articles included these titles: "Calculating the Maximum Grade a Log Truck can Climb," and

"Improving Tree Bucking Decisions in the Woods: An Introduction to Optimal Bucking." In 1980, Sessions was a systems analysis for JARI Florestal, a Brazilian firm infamous for its logging practices in the Amazon rain forest.

Rep. Peter DeFazio, D-Ore., represents the congressional district where much of the 500,000-acre Biscuit Fire occurred. He discounts the scientific veracity of the study, calling it the work of "hired guns."

Tom Lavagnino, spokesman for the Biscuit Fire Recovery Project, admitted that the Sessions report is tailored to a logging outcome. While generally praising the report, he conceded the OSU research team's charter "was to look at economic issues over environmental issues."

Even John Sessions admits as much. He told the *Eugene Register-Guard* that he and his researchers decided not to evaluate water quality, soil erosion, recreation and other issues because there just wasn't enough time. Time always seems to be of the essence when you're running a railroad.

The Sessions report suggests letting the Kalmiopsis Wilderness recover naturally while limiting salvage logging to non-wilderness areas. But this is a Faustian bargain because the proposed price of saving the wilderness is to log in roadless areas

and late successional reserves, turning the nation's most botanically diverse lands into a tree farm.

But bias masquerading as science is not the report's only sin—and it may not be the worst. For that, you have to go to falsehoods that litter the report.

The report contends that salvage-logged areas from previous wildfires moderated the intensity of the Biscuit Fire. This is false. In the Biscuit Fire, areas salvaged 15 years ago actually burned with intensity similar to adjacent unsalvaged stands. Indeed, salvage logging can make suppression of future fires more difficult by replacing large, surviving fire-resistant trees with even-aged stands and leaving large amounts of slash behind.

The Sessions study also misrepresents the Northwest Forest Plan when it states, "The absence of an aggressive [management] program will adversely affect late-successional forest species, particularly the northern spotted owl and stream zones under the [forest plan]."

Dr. Dominick DellaSala, a forest ecologist who runs the Klamath-Siskiyou office of the World Wildlife Fund in Ashland, sharply attacked this claim. "The authors obviously know nothing about the Northwest Forest Plan and species associated with late-successional forests—particularly the northern spotted owl and anadromous fish that use stream zones," he said. "Their claim that has no support in the scientific literature. In fact, downed wood provides habitat for a number of species associated with late-successional forests."

That's the environmental bottom line. The economic bottom line is this: salvage logging won't really resurrect the Northwest timber industry and the jobs that go with it for the simple reason that few companies are apt to build new mills or expand existing ones for a temporary supply of logs.

But aboard the Chainsaw Choo-Choo these pesky facts blur like the landscape flying by outside. That's why a lot of people are determined to stop this line before it leaves the station. They don't enjoy biological train wrecks. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

TUNED IN *From p. 3*

that they don't just "drop out." A growing segment of Americans increasingly don't see themselves in traditional broadcast fare during the deregulation of broadcasting in this county and are, indeed, dropping out of the radio and television audience. That leads to alienation and flirtation with "grassroots" media movements which are individually politically and socially insignificant. The operators of pirate stations may feel better for their radio efforts but they won't achieve a threshold of significance that makes them relevant. But the sense of media alienation which motivates them will eventually destroy broadcasting as we have known it – the concept of a mass audience – if not effectively addressed. Without a solution the American audience will disintegrate to highly fragmented niche audiences and produce a political landscape which makes ever more difficult arrival at political consensus.

Of interest to commercial broadcasting, it will also cause broadcasters to lose significant audiences and revenues. While it will still cost as much to operate a large

transmitting station, in a world in which larger pluralities of the audience have either initiated "rebellion" by opening pirate stations or just "dropped out" to use their own home media sources, these stations will reach fewer people, produce less advertising revenue and be worth less than the stellar sums which large conglomerates have paid for them in recent years.

That is why both the health of our nation and the health of the broadcasting industry will continue to be harmed by any further reduction in diversity of media ownership which recent administrations have pursued as policy.

America needs more, not fewer, locally-owned stations and that is why Congress should continue to take steps which promote local ownership and operation of stations. The American people are already sending strong signals that they seek a broadcasting industry which again emphasizes the local values which have been eroded. ■

Ronald Kramer is JPR's Executive Director.

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Affordable Housing

As endangered as wilderness, as essential as air

By Eric Alan

W

hen it comes to housing in the United States, particularly in California and Oregon, something is desperately amiss. No matter that recently, low interest rates have created a national rise in home ownership: here, in the most prosperous nation on earth, vast quantities of people are unable to afford the quarters essential to stable lives. In the west, the gathering crisis was not solved during the economic boom times of the 1990s—in fact, in many places, the crisis deepened then, as dot-com profits reaped by a few sent housing prices upwards in a mad spiral, affecting most everyone. A rising tide did not lift all boats, as the cliché promised; for those without the means to afford a boat (i.e., a house), the rising tide only resulted in an increased chance of drowning. Now, as harder times have set in, personal and governmental funding for solutions has tightened further, and the trouble has intensified. “Affordable housing” now threatens to become an oxymoron like “civil war” and “conventional wisdom.” And it will take more than mere conventional wisdom to find the regional solutions which will keep the economic and social fabric from fraying under the pressure.

One result is a plethora of urgent, difficult questions. What are the local parameters of this crisis? Who is affected, and how? What might be the set of solutions? Who’s working on those solutions, and how can the rest of us assist? How will both crisis and solution affect the communities in which we live, and the individual lives we lead there?

This spring, at an Ashland housing forum addressing some of these issues, the central nature of housing’s role was put in stark perspective by Kim Miller, executive director of Options for



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Southern Oregon. That organization was originally formed to provide mental health services, but its participants soon found that housing was such a central element of emotional well-being that organizational involvement in housing ownership and renovation was essential to help clients. Miller said bluntly, “We found out very quickly that without a home, you can’t stay sane in any way, shape or form.”

The people which Options for Southern Oregon specifically help are on the societal fringes of deep trouble and special need: extremely low income families and individuals, people with mental health issues, drug and alcohol cases, and so on. And many more fortunate people assume the housing crisis is simply one suffered by the ones so burdened and damaged.

However, regional statistics speak of a much more widespread crisis—one that also affects middle-income homeowners and renters, professional people who are hard working and presumably still somewhat sane. In the last fifty years, according to research done by Oregon Action, the state ranked dead last, nationally, in home ownership growth. Even among those who managed to buy Oregon houses, twenty-five percent are paying costs considered unaffordable in relation to income by the U.S. Department of Housing and Urban Development (HUD). And for those unable to buy in the state, the rental picture is even bleaker: between forty and forty-five percent of renters in Oregon are paying rental costs considered unaffordable by the same measure. In southern Oregon, the real estate spiral was first and most visibly evident in Ashland, where property values increased fifty percent between 1998 and 2001, and where recent home sales have averaged \$350,000 in a town dominated by non-profit employers and service wage jobs. Ashland rents have corre-

spondingly ridden a rising spiral. But it isn't just pristine, trendy Ashland that suffers as well as prospers from the rapid increases. As Andy Dungan, chairperson of the Ashland Housing Commission, noted at the recent forum: "The real estate crises are increasing at a faster rate outside of Ashland... No question, Ashland is out in front. But Talent, Phoenix and Medford are catching up. It's happening throughout the valley."

In the state to the south, things are barely better. In California, the overall percentage of residents owning homes is near

influx of people and money fleeing the Bay Area and beyond for cheaper and more hospitable living conditions. Whether arriving as refugees squeezed out by the ballistic cost trajectory to the south, or as celebrants with real estate riches in their pockets, the pressure of arrival has affected the situation substantially. Even formerly affordable Redding has seen a recent, sudden price spiral heavily driven by this factor. Between rising prices and an emphasis on new upscale developments, the average home sale price in Redding has risen from \$110,000 to \$225,000 in a mere five years,



Straw bale construction such as this classroom at Ashland High School built by Harvest Built Homes, offers one means of constructing low-cost housing.

the worst in the nation, ahead of only New York. Statewide, according to the Job-Center Housing Coalition (JCHC), a family making the state's median income would have to double their income to be able to afford a median-priced home. Nine out of ten of the country's least affordable housing markets are in California, and in some of those locales, the wage/cost imbalance has reached ludicrous proportions. By JCHC's measure, a firefighter in San Francisco would have to earn an additional \$121,423 annually—above and beyond current salary—to be able to afford a median-priced home in the city that he (or she) protects. Similarly, a registered nurse in San Diego would have to make over \$84,300 more each year to purchase the median-priced home there.

Obviously, these extremes are in urban areas not directly within our local region. And until recently, at least, things were better in the north state. Redding was among California's top ten cities for affordability throughout the 1990s; in the top twenty within all western states. But the urban housing cost crisis has recently had enormous direct impact on north state California and southern Oregon, via the

and competition for existent housing has grown intense. "There's this feeding frenzy when a house goes on the market as far as offers being made," says Jodi White, housing specialist for the city of Redding. "They [prospective homebuyers] have to be ready to go. It's really hard."

Invisible within the overall statistics is another issue exacerbating the growing distance between

the real estate haves and have-nots, affecting both renters and owners: the relative dearth of condominiums/apartments and entry-level single-family homes in new developments. Affordable housing building incentives and the satisfaction of doing social service are insufficient to convince most private developers to focus their work in that direction, and continued demand for mid-to-upscale houses reinforces their decision to forgo the low-end market. The result has been a rapid decline in the percentage of affordable dwellings being built to meet the population's swelling needs. In California, the annual statewide construction of condominiums finished the 1990s at one-sixth the level that it was only five years previous. In Redding, almost no new housing is being built at the entry level. And in Ashland, as housing commission chair Andy Dungan reported at the housing forum, "We build single-family homes on multi-family [zoned land]," which is completely legal under current zoning laws. "We literally have not built one apartment building [in recent years] in this town. Now, one day, that's going to catch up with everybody, and all of a sudden there's going to be a huge cross section of people

The following are among those working on the affordable housing crisis in the region:

ACCESS

3630 Aviation Way
PO Box 4666, Medford, OR 97501;
(541)779-6691, www.access-inc.org.

Ashland Community Land Trust

PO Box 3207, Ashland, OR 97520;
(541)858-3313;
ashlandclt@hotmail.com.

Ashland Housing Commission

(541)488-5305;
www.ashland.or.us/housing.

California Housing Partnership Corporation

(916)683-1180; www.chpc.net

Habitat for Humanity

PO Box 688, Medford, OR 97501;
(541)779-1983; hfhvr@jeffnet.org.

Harvest Built Homes

(541)482-8733; hbh@internetcds.com.

Housing Authority of Jackson County

2231 Table Rock Road, Medford, OR 97501; (541)779-5785 x212;
scott@hajc.net.

Housing California

(916)447-1867; www.housingca.org

Jackson County Housing Coalition

(541)482-0628; henderso@mind.net.

Non-Profit Housing Association of Northern California

(415)989-8160;
www.nonprofihousing.org

Nor Cal Housing Opportunity Coalition

(925)730-4068; www.forhousing.com

Northern California Land Trust

(510)548-7878; www.nclt.org

Options for Southern Oregon

1215 SW G Street, Grants Pass, OR 97526; info@optionsonline.org,
www.optionsonline.org.

Oregon Action

33 N. Central #303, Medford, OR 97501; (541)772-4029;
info@oregonaction.org,
www.oregonaction.org.

Redding Downpayment Assistance Program

(530)225-4126;
www.ci.redding.ca.us/housing/

Rogue Valley Community Development Corporation

328 S. Central Ave #201, Medford, OR 97502; (541)734-2355;
rvcdc@grtech.com.

who used to be able to rent here, who won't be able to rent here anymore, in this town of fifty percent renters."

Another cross section will no longer find anything to buy at the entry level. A recent study found that only four percent of Ashland's housing was valued at \$101,000 or less—mostly manufactured or mobile homes. And those, too, are not being brought in, despite being allowed by the town's zoning laws everywhere except in the historic district. "No takers [among developers]. The land is just too valuable," says Anita Nevison from the League of Women Voters, who studied housing issues in preparation for the housing forum.

Since housing is fundamental to everything from current sanity to future financial stability to a viable social structure in which firefighters, nurses and teachers can live in the communities they serve, a solution—or more likely, a widely varied set of solutions—is as essential as national security. In an urgent sense, in fact, national security is exactly what affordable housing is.

Bill Eckart, from the Ashland Community Land Trust's board of directors, used the housing forum for a moment to place the crisis in a historical, philosophical perspective. He referred to Adam Smith's century-old classic *The Wealth of Nations*, and its belief in motivated self-interest as an invisible hand that would bring everyone into a system serving both the common good and the material well-being of the populace. "Here we are, many years later," he said, "And we're still banking heavily on that invisible hand. Amidst all of that, we find that perhaps motivated self-interest needs to embrace some alternative ideas."

This is a region rich with alternative ideas. Still, if the alternative ideas are going to cause a shift as profound as the crisis, they'll have to be profound themselves. The barrier of market forces is too strong, among other reasons, for the truth to be otherwise. No less than a societal shift in priorities will be effective in truly solving the issue—a shift among the haves as well as the have-nots, regarding the personal and collective gains that a refocusing of priorities towards equitable housing for all would bring.

Given that the philosophical reinvention of the United States is unlikely in the short term, a number of organizations and individuals are working to create smaller, more immediate solutions, one roof and one person at a time. Collectively, the list of organizations is long (see sidebar) and inevitably incomplete, as so many are working in the shadows on the issue from different vantage points. Some organizations creatively work with the most challenged and unfortunate; others work to create housing options for others who are below the median income but still struggling, using as many ways as possible to leverage scarce dollars; some are creating housing self-help programs where sweat equity is built by future owners through their own required construction labor. Young people are being trained to participate in the solutions, too. Educational assistance is also offered for those with means enough to buy, but who need to navigate the maze

of concepts and processes that has evolved around real estate transactions and bank loans. Meanwhile, local governments and private citizens are working to address the crisis through possible revisions of law and other governmental structure. Some people are participating on another front by pursuing the creation of land trusts and housing trust funds. Still others are working to envision co-housing and other alternatives of community structure which are more efficient and inexpensive, as well as socially appealing; and others are exploring the use of cobb, straw-bale and other economically and environmentally efficient means of construction that challenge the basic notion that houses must cost hundreds of thousands of dollars and require thirty years of debt before true ownership is attained. Even small homeless camps with dignity are being considered.

Often, when approaching the solution to problems in the world, what others can do for you is not as important as what you can do for yourself. In that spirit, at least two organizations are working to find solutions based in part on the effort of those in need.

The most well-known of these is Habitat for Humanity, which has had a high national profile due in part to the steady participation of former President Jimmy Carter. In southern Oregon,

Habitat for Humanity has been in operation for sixteen years, and in that time has managed to build twenty-two houses in Jackson County, for families earning thirty to fifty percent of the county's median income. (The median family income is now just over \$40,000, while the average individual wage rests at \$10.50/hour.) At a little over one house per year, that isn't enough to change any large housing trend; but it is enough to have changed 107 residents' lives, including 69 children. That's a significant—and growing—number. Habitat depends on volunteer labor, including the labor of the future owners. "One of our requirements is that families are willing to help build their house," says local executive director Anna D'Amato. A new addition to the volunteer program is "Women Building a Legacy," in which the work on a house is done entirely by women.

One house has been successfully built that way so far, with more to come. Donations from the business community also help keep costs down, and the end result is houses sold to owners at \$45,000 to \$57,000 dollars, on a twenty-year no-interest mortgage. Since, in the standard mortgage deal, paying the interest on the loan is often more expensive over the long term than the house itself, Habitat houses

cost their owners a tiny fraction of what an ordinary house truly costs. The success of the model demonstrates the potential power of neighbors helping neighbors.

Harvest Built Homes has also begun exploring alternative construction solutions which involve owners' sweat equity. Says director Nancy Richardson, "We're a self-help housing program where, just like Habitat, people who own the homes will be helping to work on them." Harvest Built Homes is focusing on creative, environmentally-friendly construction techniques, such as



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cobb and straw bale—which are also cost-effective. The organizations built the straw bale classroom on the Ashland High School grounds, and their popular tour of straw bale homes (most recently conducted in August) also featured homes with such elements as efficient water catchment systems and solar electricity. Current projects include the possibility of two rehabilitated and mixed straw bale homes in Phoenix, and education projects. The organization faces struggles with funding and costs, though, that haunt all those seeking solution to the crisis. Except for the classroom, “We haven’t been able to build in Ashland,” Richardson relates, even though the organization is based there. The city’s high land costs, competition for limited grant money with other worthy groups, and other challenges have so far prevented it. It’s a common story. “Funding is a big part of why affordable housing isn’t being developed,” says Richardson. “The funding isn’t there.” As a result, she says, “Nonprofits are going the route of having to develop profit-making arms.” In the case of Harvest Built Homes, that means developing a green building show for national television—the proceeds from which will be channeled back into their affordable housing program.

Another part of housing self-help is education, and Jackson County’s community action agency ACCESS has been assisting in this process by offering classes for those people seeking to find an entry into the home buying market. “We feel strongly that educating first-time homebuyers is important to their success in maintaining their home,” says Cindy Dyer, the housing manager at ACCESS. Their one-day workshops include a wealth of information that teaches the new homebuyer the practical and financial aspects of home ownership, including information on programs to assist with closing costs—often a barrier to first time buyers. The certificate of completion given to course participants can often help secure a loan for qualified buyers.

For the past decade, ACCESS has also been involved in developing affordable multi-family rental housing, now including about 121 units, with another forty on the way. They’re primarily for special needs people: seniors, those with physical disabilities, families with acute challenges. ACCESS also reaches out with a variety of other housing programs that include everything from weatherization to small repair assistance. But, despite an increase of calls seeking assistance with mortgage payments, ACCESS is unable to offer that.

What ACCESS and other organizations can and cannot do points up another difficulty within the regional housing crisis. The ACCESS first-time homebuyer’s education program is rare in that it offers assistance to people in need regardless of their wage relation to the median income. Most of the wide variety of housing assistance programs in the region are designed for those people significantly below the median. No one argues against this strategy of taking care of the neediest first. But the wage/cost imbalance has grown so extreme that, in many places, families making up to twice the median income cannot afford an average

house without outside assistance. And little if any assistance is available to them except possibly through generous family and friends with greater means. The issues are different from the ones faced by previous generations; and no answers are obvious.

“There’s absolutely nothing simple about this,” says Andy Dungan. “We’re going to have to look at all of this [all aspects of crisis and solution], because the old solutions are not going to work for the new problems.” For the non-profits especially, as

Anita Nevison says, “It’s a long, lonely difficult road.” And there is good reason that the housing program specialist recently hired by the City of Ashland, Gary Collord, is only half-jokingly referred to as the “housing magician”—especially since his position’s budget for administrative support is exactly zero. Still, the sheer number of solution ideas alone is encouraging. So, too, is the reported level of cooperation between organizations.

Even in Ashland itself, which has led the pace for unaffordability, city support was universally praised by housing forum participants. The city council recently adopted an assertive Housing Action Plan, following a needs assessment done by Eco Northwest in 2002. Ashland’s volunteer housing commission is quite active as well; the Rogue Valley Community Development Corporation has succeeded in creating and keeping a dozen affordable homes in Ashland (as well as others in Medford, Eagle Point and beyond); and it’s encouraging that the Ashland Community Land Trust (ACLT) has become the first land trust in the state to successfully put units on the ground.

The ACLT model is one that has been quite successful in the eastern part of the country: the land itself is purchased and placed in a trust, which takes the land cost burden off homeowners’ shoulders. The owners lease the land as part of their agreement, and the cost appreciation of the house is limited in perpetuity—a key element of long-term success. “The test of time is what affordable housing has got to endure,” says Bill Eckart. “When these homes are turned back to the community, they’ll be turned over in an affordable fashion. And that’s a remarkable instrument.” Interesting to note that at the core of its success is the notion of the land as community property, rather than individual property. That’s a fundamentally different model from the prevailing view. It’s a fascinating evolution—albeit one that also limits the owners’ equity growth.

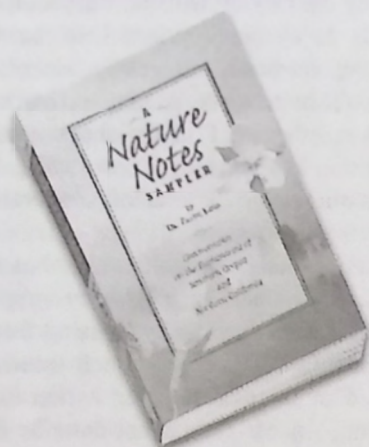
If the evolution is to transform the crisis for the majority, it will take tremendous persistence, collaboration, and partnership between everyone from neighbors to the federal government. At the Housing Authority of Jackson County, statistics show that there has been a substantial decline in housing assistance provided through what are known as Section 8 vouchers: HUD vouchers which defray housing costs for a small number of residents significantly below the median income. The federal government has chosen other spending priorities.

It isn’t government decisions at the root of the issue, however. Government spending reflects societal priorities; and societal priorities reflect the individual decisions



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ARE NOT GOING TO
WORK FOR THE NEW
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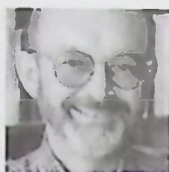
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NATURE NOTES

Frank Lang

Black Soldier Fly

Mighty Milo, my 18-month-old grandson, was recently back in town for a short stay. Milo has a way of leading his grandpa to some great "Nature Notes" subjects: Listeners may recall the playground sand encounter with sand wasps from last summer. This visit was no exception.

It was warm, beautiful weather. The deck door was open. Milo moved between the deck and the house with some regularity. On the way out, he stopped, looked at the floor just inside the house and proclaimed with some clarity, "Buggg!" more

than once. Milo's mom translated. "Bug," he sees a bug." We all came to look. Sure enough, Milo had spied a bug. Not a true bug like the cone nosed blood sucker that we talked about in an earlier edition of "Nature Notes," but an insect, nonetheless.

This one was shiny black with dusky wings about twenty millimeters long: sort of big, and almost but not quite looking like a wasp. I reached down for it and, much to my surprise, it didn't fly away. It crawled docilely around on my hand. We got Milo to open his palm flat. It is not always easy to get Milo to do things without considerable detraction, but this worked. The insect crawled on Milo's hand. Very exciting. I retrieved the creature and headed down stairs for a close look and some books.

Under the dissecting scope I discovered, beneath its single pair of wings, a pair of knob-like structures, halteres. Of course it was only waspish in appearance; it was a fly, a member of the insect order Diptera. A quick look through the photos in Powell and Hougue's *California Insects*, and there it was! A black soldier fly. A closer look and I could see a pair of clear transparent windows in its abdomen where it joins the thorax. It looked like the narrow waist of a wasp, which is the point. A black soldier fly is a fraud; a fly in wasp's clothing, one of

those famous biological mimics that we read about. What fun! But it gets more interesting.

The black soldier fly is common throughout the Western Hemisphere and from Australia to Hawaii. Its larvae—in other words, maggots—are scavengers that feast on decaying organic matter including carrion, animal manure, decaying plant materials, and beehive waste products. Its larvae play a valuable ecological role in recycling nutrients as the low lives of food webs. Adults are often found visiting flowers of members of the carrot and

sunflower family, but they don't really need to eat. They live off fat stored as larvae.

Black soldier flies do not bite, carry no known diseases, do not seek out human habitation, and can control house flies by competition at the dung heap. Not only that, but their larvae assimilate nutrients in the foods they eat, significantly reducing volume and pollution potential. They can occur in very large numbers and migrate from this mass of feeding larvae to find protected places to pupate. The prepupae do not feed, have an empty gut, and are energy and protein rich. A great source of feed for domestic livestock and a great way to downsize dung heaps.

Larval behavior makes it possible to easily collect large quantities of prepupae, dry them, and use them as a good substitute for soybean or meat and bone meal in swine, poultry, and fish diets. Gives recycling a whole new meaning. "Wow," as Milo would say.



Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Martin Sexton

By Maria Kelly




Martin Sexton left Syracuse, New York in 1989 to busk in the Boston subways and streets for spare change. From there he has forged a career that has left a delightfully indelible mark on all who hear him live in concert. I was an instant convert from the first moment I heard the first few notes of *Black Sheep* in the Jefferson Public Radio studios years ago, and—as with many—once I heard him live, I became a true believer.


Sexton's vocal ability has become mythic. It evokes raw emotion and mystical awe. Acoustic Guitar magazine raved about Sexton's remarkably visceral live shows and commented about his now-legendary voice, calling the singer a "master of dynamics, reducing a room to silence with his blustering baritone, then teasing that silence with a fluttering falsetto." The Boston Globe reaps similar praise: "Martin Sexton is ripe with ... raw, expansive talent. His voice comes in a hundred impossible shades." An accurate and poetic quote!

Sexton used his savings from performing in the Boston subways and clubs to record his first album, *In the Journey*, in a friend's attic. It sold 15,000 copies. After *Black Sheep*, his second release on an independent record label, he was signed to Atlantic Records and recorded *The American* in 1998 and *Wonder Bar* in 2000. Despite the high praise and critical acclaim those recordings afforded him, he failed to receive equal attention that pop stars were shown on that same label. Since his live performances were still selling most of his albums, he decided to keep the rights to his

songs by creating his own Kitchen Table Records. With renewed independence and creative freedom, *Live Wide Open* was produced. It showcases the impassioned performances that bring both men and women to near tears. It captures the sort of energy and vitality that can only be produced in the presence of an audience and showcases his explosive falsetto and blustering baritone. It also highlights his unusual guitar technique that incorporates heavy bass lines, clever rhythmic tags and blues/jazz licks in the upper register. His voice – his primary instrument – can sometimes sound like a lead guitar or a string section creating a whole new sound that feels both human and electric.

Known to many as a musical innovator, he fuses an amazing amount of styles that he has mastered into one tight performance. He's a consummate performer who moves freely from cathartic ballads to frisky jump blues, and always reaches out to the audience not only through his music, but through his warm personality and stories of life on the road. His stories ring true while his music enraptures. Yes, I'm a hard core fan, but I must say this to you...Don't miss this show! It could very well change your life, or at the very least, it will make your smile bright and your heart sing.

Martin Sexton will perform live in concert Thursday, September 25th at 8pm at the Historic Ashland Armory. Tickets can be purchased at Music Coop in Ashland, A Rug for All Reasons in Medford, or by calling JPR at (541)552-6301. 




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INSIDE THE BOX

Scott Dewing

Death on the Internet

I recently learned I'm going to die.
"We're all going to die," you might say.
"So shut up, take a number and get in line."

True. But I know my exact day of death.

"The exact day?"

Yes. I'm going to die on Monday, April 28, 2042.

"How do you know?"

The Internet, of course.

I gathered this particular gem of delightful information at deathclock.com, a website that advertises itself as, "the Internet's friendly reminder that life is slipping away..." At deathclock.com, you enter in your date of birth, gender, smoking status and Body Mass Index. BMI is a common medical assessment of obesity. If your weight is greater than the optimal (i.e., healthy) weight for your height, your BMI goes up. The higher your BMI, the more years taken off your life.

After you enter the required information and click the "Check Your Death Clock" button, you are presented with a pop-up window announcing "Your Personal Day of Death," complete with a counter that counts down the number of seconds you have left to live.

At this very moment, I have 1,222,316,344 seconds left according to The Death Clock. Watching those seconds tick by makes you stop and wonder if you're really living the life you want to live, doing the things you want to be doing—like spending time reading this column.

But wait! Don't go yet. I only need 260 more seconds of your precious time before you run off to go climb that mountain, join the Peace Corps or whatever it is you feel compelled to do before the arrival of your own Personal Day of Death.

The truth is, I'm probably not going to die on Monday, April 28, 2042. But if you

are like 52.8% of respondents in *The UCLA Internet Report* published earlier this year, you would believe that "most or all of the information online is reliable and accurate." I find this statistic more disturbing than the morbid information I received at deathclock.com. The Internet is increasingly becoming an incredible source for misinformation. Every huckster, wacko and self-proclaimed expert on any topic from aardvarks to zymurgy has a website full of seemingly authori-

tative information.

Big media websites, such as cnn.com and nytimes.com, are no exception. *The New York Times* recently got a much deserved black-eye due to the actions of an ambitious and unethical reporter named Jayson Blair. Blair fabricated information in his news articles, some of which were front-page stories. Blair wasn't the first journalist to deceive readers. Unfortunately, he won't be the last. In short, "All the News That's Fit to Print" may not be news at all. As more and more information is made available to us, our greatest challenge will be separating the lies from the truths, which, in all truthfulness, can be a bit tricky.

In 1948, a Bell Labs' scientist named Claude Shannon developed and published his *Mathematical Theory of Communications*. Shannon's work became the foundation for the then-emerging field of Information Theory as well as the blueprint for later advances in telecommunications, especially in the areas of data compression and error correction. His work is at the foundation of the Internet's communication infrastructure. It's what has allowed the Internet to grow into a global system with vast amounts of data moving efficiently and reliably at the speed of light every second.

Though steeped in complex mathematics, Information Theory is fairly simple at its core. Words are symbols used to encode messages. All communication transactions require three steps: 1) coding of the message at its source, 2) transmitting the message through a communications channel, and 3) decoding of the message at its destination.

For example, you and I are exchanging information right now. I'm encoding the information using the symbols of the English language. That information has been transmitted to you in the form of *The Jefferson Monthly*. You are now decoding the information I've sent you by matching it to your knowledge base of the symbols I've used.

At this point, you may be asking, "So what does Information Theory have to do with more than fifty percent of folks believing that the Internet is a 'reliable and accurate' source of information?"

A lot; or I wouldn't have wasted any of the 1,222,316,344 seconds I have left to live encoding it for you.

According to Shannon's theory, the more information that is encoded in a message, the greater the chance of an error occurring either during the encoding/decoding process or during the transmission of the information.

The Internet has quickly become the largest, most complex communications medium ever created. Currently, a single strand of optical fiber the width of a human hair can transmit the informational equivalent of 90,000 encyclopedias every second. Theoretically, that same strand of fiber has the capacity to carry 100 quadrillion that amount.

Shannon's work dealt with the mathematical and engineering aspects of transmitting messages in his quest to pack as much information into a transmission while still maintaining that information's integrity.

But after all that information has been engineered and mathematically squeezed down into tiny bits of 0s and 1s carried by hidden strands of light crisscrossing oceans and continents, the final decoders of that information are human beings. Our challenge is no longer *not* having enough information—it's sifting through the vast amount of information now available to us in our search for truth.

"Truth? What is truth?"

If I were Camus, I'd say, "Truth, like light, is blinding. Lies, on the other hand, are a beautiful dusk, which enhances the value of each object."

But I'm not Camus and the truth is, I can't tell you exactly what truth is for you. But I can tell you this for certain: blinding or not, we're all searching for it and in our search the Internet can be a vast and useful resource. But it can also be a place for the death of truth, smothered in a glitzy and convincing shroud of lies.

Speaking of death, I may only have 1,222,230,114 seconds left now. And while this may or may not be the truth, it contains enough truth to motivate me to leave the information deluge of the Internet and the digital tick-tock of The Death Clock; to go outside into a darkening landscape of green and gray where my remaining time on this earth seems to be measured only by the falling rain. ■

Scott Dewing is a technology consultant, business owner and writer. He has a B.A. in Journalism and Communication from the University of Oregon. You can email him comments and/or questions regarding this column at scott@insidethebox.org. Archives of his columns, as well as other articles and news, are available at his website, www.insidethebox.org.

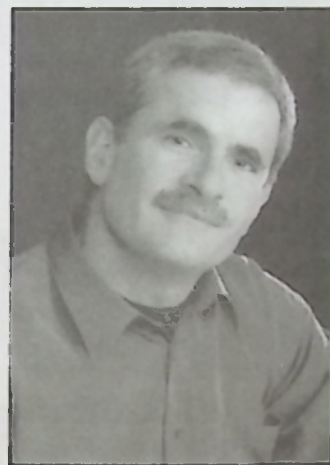
HOUSING *From p. 11*

we each make on a daily basis. If this unprecedented housing crisis is to be solved, regionally and nationally, we have to first realize that it's a crisis we and our ancestors have all created together. Accordingly, it may take decades of sweat and dollars from each of us to undo what we have unwittingly done. Using every creative method to be found, we'll have to build shelter with family, neighbors and strangers, putting priority on collaborative action over individual pursuit; use rising values to create more widespread security instead of individual wealth. Adam Smith's invisible hand is proving insufficiently strong to stem the rising tide of inequity. That's perfectly obvious, be it from a cardboard shelter under a bridge, or through the picture windows of the million dollar mansions on the hill. ■

Research assistance for this article was provided by Jessica Robinson.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* – weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org

Michael Feldman's

Whad'Ya Know

All the News that Isn't

The Senate defeats malpractice caps, preventing surgeon majority leader Bill Frist from removing the wrong organs of ailing Democrats.

Jerry Springer will run for the Senate in Ohio—if transsexual adulterers with weight and aggression issues vote, he's a shoo-in.

In labor news, the House offers unlimited overtime hours absolutely free! Next, let's take another look at child labor.

Californians recall governor, but not fondly.

Removing your shoes at airport check-in is now optional; be interesting to see who's into it.

Presidential press secretary Ari Fleischer leaves at just the right time—a lot of this stuff is getting hard to explain.

The Senate is poised to pass a "You're Fat—Your Fault" law, throwing out obesity lawsuits. Sponsored by Mitch McConnell, the Senator from Kentucky Fried Chicken.

With the deaths of Saddam's sons the administration is doing two things it said it never would do: nation building and family planning.

In Florida, convicted felons get their voting rights restored putting the state squarely in the Democratic column in 2004. Republicans don't get convicted.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**

npr

ON THE SCENE

Sylvia Poggioli

An American in Europe

Technically, Sylvia Poggioli is American. This distinction gets a little blurry when one considers her parents are Italian, her husband is Italian, and she has lived in Italy longer than she has lived anywhere else. Although she is grounded in Italian heritage, history, and a love for fresh Italian food, Poggioli seems hesitant to abandon her ties to America.

"I think I am a little bi-cultural," explains Poggioli, a senior European correspondent for NPR News. "I came very often as a child and I was exposed to certain parts of European culture. But my upbringing, my education was American."

Cultural influences and time spent abroad aside, Poggioli feels so connected to the country of her birth and formative years that it is with pride that she holds on to the distinction that she is an American reporting from Europe.

After college, Poggioli left the United States as a Fulbright scholar and headed for Europe, where she stumbled into journalism. "I did not study journalism [in school]," Poggioli said. "I had never thought of becoming a journalist and [like] many people in my generation [I just] fell into it. In recent decades people are more in tune about it and go to journalism school and everything, but I think around the late 1960s and 1970s people just fell into it."

Poggioli started her journalism career working for the English-language news service in the Italian News Agency in Rome. However, it was luck, Poggioli said, that she ended up as an NPR correspondent. While her husband was studying in America for a year, Poggioli met and became good friends with one of his classmates, Margot Adler, who introduced Poggioli to NPR.

"NPR didn't exist when I had left the States," Poggioli said. "It was completely new and fascinating. I got very excited

about the idea." Luckily, NPR did not have a correspondent in Rome at the time. Poggioli tried out and was offered a job stringing for NPR. She eventually quit her normal job so she could do radio full time.

"I found that [radio] was a much more conducive medium for me. I liked it," she said. "The immediacy of radio was something I didn't feel I had with print. One thing led to another and I started covering more than just Italy and the Vatican. I started covering the Balkans, war started breaking out and all of a sudden I found that I was a war correspondent, which I hadn't planned at all."

Through all of her experiences, Poggioli maintains that it's the people, individuals themselves, who convey news stories in a unique way. And that's what presents both the biggest challenge and the biggest benefit of radio reporting—finding a story and telling it in a way that can't be accomplished in any other medium besides radio.

Poggioli has lived in Europe for more than 20 years, but she longs occasionally for home. When asked what she misses most about her native land, she mentioned the openness, diversity, and optimism she says is common in the United States. "I miss the space...the open space," she said thoughtfully. "I miss a very open society...and the diversity, which you don't feel yet in Europe," she continued, "[and] I miss the sense of optimism, which I don't feel so much in Europe." Yet she isn't drawn back to the U.S. and will continue to live and work abroad for the foreseeable future.

Curious to see how the expansion of the European Union will affect people, Poggioli plans to continue to tell their stories, and others, in a compelling way. And she'll do so with an American perspective. After all, she says of herself, "I see the American in me more than the European."

FEEDBACK

Letter to the Editor

Papers with numbers always cause me to mentally check the math so I was intrigued by Professor Les AuCoin's article in the July 2003 issue of the *Jefferson Monthly* (Missile "Defense?"). One must be especially careful when discussing probability theory. Let me address the mathematics and leave the politics to others.

Prof. AuCoin assumes an 80% interceptor success rate against an incoming warhead. Using this probability AuCoin states this "means the best you can do with two interceptors against two warheads is 80 percent of 80 percent, or 64 percent."

Probability theory does not yield precise numbers for a specific event. It is a probability. Theoretically it applies when there are an infinite number of events, e.g., interceptions, but is adequate for a large number of events. However, for a specific event, intercepting two incoming warheads, with an 80 percent chance of intercepting a single incoming warhead, it is possible that both may be hit or that both may miss. Thus one can't say, "the best you can do..." for any specific event. The best you can do is 100 percent and the worst is zero.

AuCoin is correct when he says with eight incoming warheads there is "only a 17 percent probability of success against the eight-missile attack." Again however, for a single eight missile attack the result could be anywhere from destroying all, 100%, or missing all, zero. For a large number of eight missile attacks the probability of destroying all missiles is 17 percent.

Recall AuCoin's definition of success, all missiles destroyed. This is of course the goal. If one of eight warheads gets through that is bad for that target, however the other seven are saved. What are these probabilities? For an eight missile attack the probability that seven warheads are destroyed is 50% and that six are destroyed is 80%. This is not success, which is 100% according to AuCoin, but the six or seven saved targets are happy people.

While September 11th was a tragic day in America's history we praise the brave men and women who sacrificed their lives on the plane that crashed in Pennsylvania. The target of that plane was spared. So

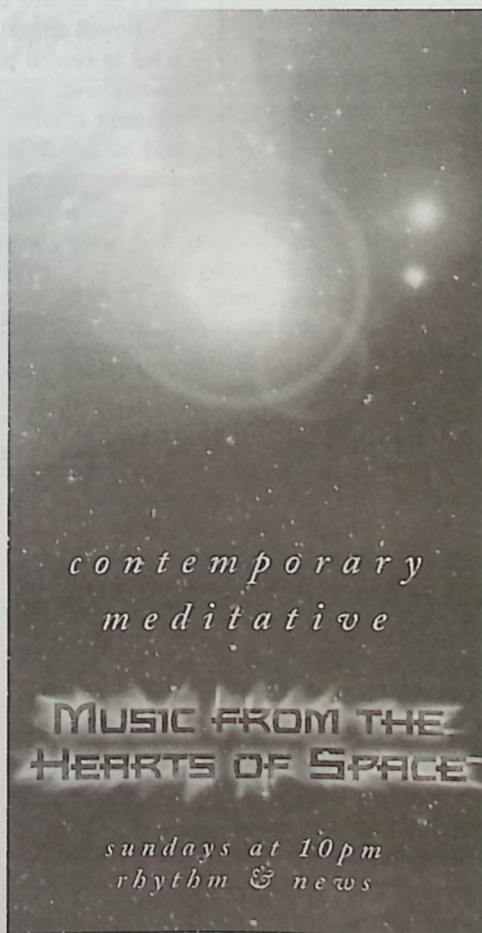
while Professor AuCoin is correct in his point that one does not achieve success of 100% of targets spared, that can only be assured from a statistical perspective when one has missiles which are guaranteed 100% successful in their ability to destroy a target. No weapon can ever guarantee that number.

Finally, note that the sheriff sends out a posse of two or more to capture the bad guy because that increases the chance for success. Applied to our incoming warheads if two interceptors are launched against a single warhead the probability of success increases from 80% against a single warhead to 96%. Also, the enemy has its own launch success rate. If it is also 80% then it must launch 25 missiles to expect 20 successful launches.

Mitchell Seidman

Jefferson Public Radio is looking for individuals interested in helping with JPR's radio operations.

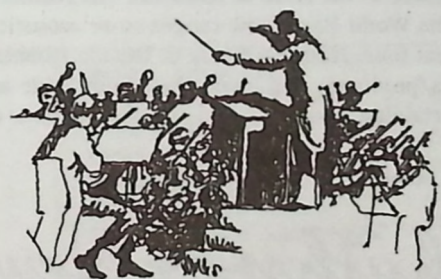
Opportunities exist for weeknight (5pm-8pm) shifts. If you've wanted to volunteer in JPR's programming department, but would prefer to stay behind the scenes, this may be the perfect opportunity. For information, contact Eric Teel or Bryon Lambert at (541) 552-6301.



*contemporary
meditative*

**MUSIC FROM THE
HEARTS OF SPACE**

*sundays at 10pm
rhythm & news*



STATE FARM
**MUSIC
HALL**

**Nightly at 7pm on
JPR's Classics & News Service**

**Proudly sponsored by participating
State Farm agents**



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

American Mavericks

September marks the end of the special 13-week series *American Mavericks* on Classics & News Service. *American Mavericks* is a groundbreaking new radio and Internet series produced by Minnesota Public Radio in association with the San Francisco Symphony and Michael Tilson Thomas, Music Director. Sunday nights at 7 p.m. the program tells a story of distinctly American music that grew along with the country. On September 7th the program asks and answers the question "What's So Great About the Orchestra?" The September 14th program takes a look at electronic music. Finding new audiences is the subject for September 21st. And, rock music as an influence concludes the series on September 28th. Hear *American Mavericks* each Sunday to begin the evening's music.

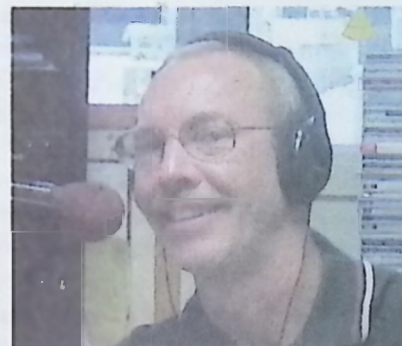
Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Each Saturday afternoon take time out to tune in to *The World Beat Show* on the Rhythm & News Service. *The World Beat Show* brings music from the globe to the state of Jefferson. The melodic and rhythmic music heard on the World Beat show ranges from acoustic to electric, with an overall upbeat tone. Jeannine Rossa & Dennis Hubbard rotate duties as program hosts/producers and blend their knowledge and love of the music for an entertaining, accessible and educational hour of World Music.

Volunteer Profile: Paul Howell

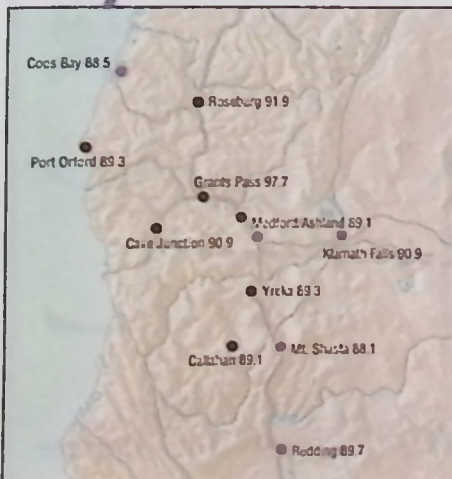
Paul Howell delivered the mail to JPR's Redding studios for 5 years before coming on board as part of JPR's army of volunteers. He's still the postman, but now he's also delivering music to blues aficionados as the host of *The Blues Show* every other Saturday night on the Rhythm & News Service.



Although relatively new to the microphone, radio and music has always been an interest of Paul's. "In college I had the opportunity to do some radio. In fact, I wanted to be a recording engineer. Then I decided I'd rather be a musician, and I ended up leaving college altogether, even though I had a full scholarship." Someday he'd like to get back into sound engineering, but is happy to be on the airwaves. "Hosting a radio program is extremely fulfilling for me, but my main thing is to bring joy to others. There's so much good music to share. I spend a lot of time in the music library looking for music and I get excited about finding something unusual."

Howell arrived in Redding in 1981 from Ohio, loves to hike, has acted in several plays and a few low budget movies in the Shasta County area, and for three years produced *Summerfest*, an entertainment & music event in Redding's Caldwell Park. He's also an avid basketball player, and has fathered three very tall sons who unfortunately don't seem to share his passion for the sport.

Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNETT/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N. CALIFORNIA STATIONS ONLY:

10:30am California Report

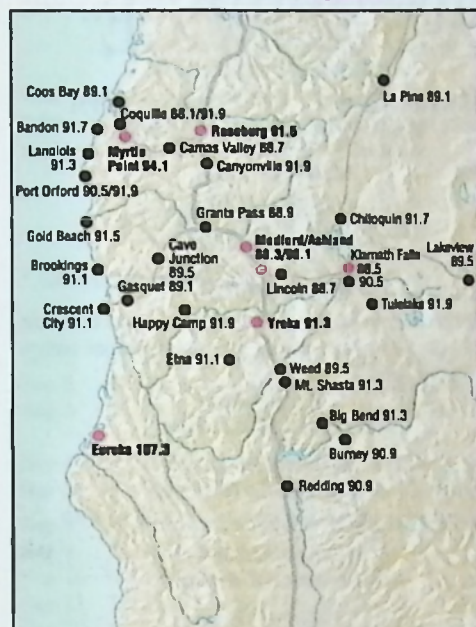
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz with Bob Parlocha

CLASSICS & NEWS



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am JPR Saturday Morning Opera
- 2:00pm From the Top
- 3:00pm Siskiyou Music Hall

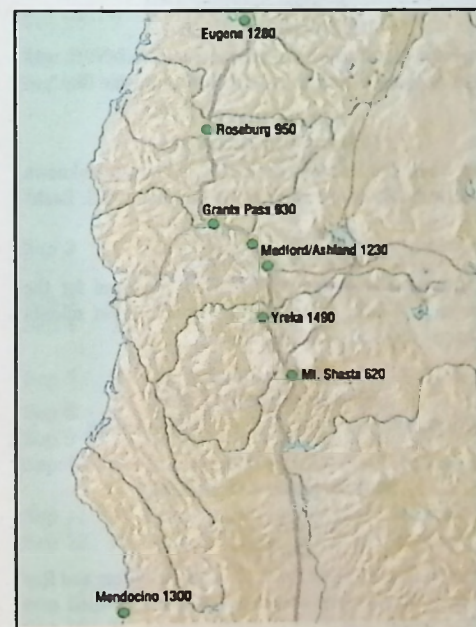
- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On the Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm American Mavericks
- 8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- **AM Transmitters** provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRYM EUGENE ONLY

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am Studio 360
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm TBA

KRYM EUGENE ONLY

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: alan@jeffnet.org

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-8:00pm

American Mavericks

Innovative singer/songwriter Suzanne Vega hosts this 13-week series that tells the story of the distinctly American classical music that grew along with the country.

8:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates September birthday

First Concert

- Sep 1 M Humperdinck*: *The Royal Children*
- Sep 2 T Mosonyi*: *Hungarian Children's World*
- Sep 3 W Chopin: Piano Sonata No. 2 in Bb minor
- Sep 4 T Milhaud*: *Le Boeuf sur la Toit*
- Sep 5 F J.C. Bach*: Overture No. 5 in E major
- Sep 8 M Dvorák*: Serenade in D minor, Op. 44
- Sep 9 T Pez*: Concerto pastorale in F
- Sep 10 W Hovhanness: *Evening Song*
- Sep 11 T Pärt*: *Spiegel im Spiegel*
- Sep 12 F Piazzola: Tango for saxophone and orchestra
- Sep 15 M Françaix: Theme and Variations
- Sep 16 T Taffanel*: Andante pastorale
- Sep 17 W Griffes*: *Three Tone Pictures*
- Sep 18 T Laporta: Duo No. 2 for guitars
- Sep 19 F Wagner: Overture to *Tannhäuser*
- Sep 22 M Altenburg: Concerto in G major
- Sep 23 T Holst: "Mars" and "Venus" from *The Planets*
- Sep 24 W Borodin: Petite Suite
- Sep 25 T Rameau*: Concerto No. 4 for violin and harpsichord
- Sep 26 F Gershwin: *An American in Paris*
- Sep 29 M Hotteterre*: Suite No. 3 in D major
- Sep 30 T Stanford*: Suite for violin orchestra, Op. 32

Siskiyou Music Hall

- Sep 1 M Grechaninov: String Quartet No. 2 in D minor
- Sep 2 T Mosonyi*: Grand Nocturne for Piano, Violin & Cello
- Sep 3 W Sinding: Piano Concerto in Db
- Sep 4 T J.C. Bach*: Violin Concerto in C (09/05)
- Sep 5 F Diabelli*: Sonata in A
- Sep 8 M Dvorák: Piano Quartet in E
- Sep 9 T Barber: Violin Concerto, Op. 14
- Sep 10 W Dussek: Grand Sonata in F minor, Op. 77
- Sep 11 T Liszt: *Tasso: Lament and Triumph*
- Sep 12 F Brahms: Variations on a Theme by Haydn, Op. 56a
- Sep 15 M Schumann: *Humoreske*, Op. 20
- Sep 16 T Goetz: Piano Concerto in Bb, Op. 18
- Sep 17 W Holzbauer*: Symphony in Eb, Op. 3/1
- Sep 18 T von Weber: Symphony No. 1 in C
- Sep 19 F Beethoven: String Quartet in F, Op. 135
- Sep 22 M Spohr: Clarinet Concerto No. 4 in E minor
- Sep 23 T Vaughan Williams: Symphony No. 3, "Pastoral"
- Sep 24 W Sgambati: Piano Concerto in G minor, Op. 15

- Sep 25 T Shostakovich*: Violin Concerto No. 1 in A minor, Op. 77
- Sep 26 F V. Thompson: *Filling Station*
- Sep 29 M Haydn: Symphony No. 24 in D
- Sep 30 T Weiss: Sonata No. 50 in Bb

HIGHLIGHTS

JPR Saturday Morning Opera

- Sep 6 • *King Arthur* by Henry Purcell
Jill Feldman, Isabelle Poulenard, Vincent Darras, Ian Honeyman, Glenn Chambers, Concerto Armonico, Budapest, Chorus of the University of Paris-Sorbonne, Jacques Grimbart, conductor.
- Sep 13 • *The Tender Land* by Aaron Copland
Elisabeth Comeaux, Janis Hardy, Maria Jette, LeRoy Lehr, Dan Dressen, James Bohn, Vern Sutton, Agnes Smuda, Merle Fristad, Sue Herber, Chorus and Orchestra of The Plymouth Music Series, Minnesota, Philip Brunelle, conductor.
- Sep 20 • *Il Trittico* by Puccini
Il Tabarro
Carlo Guelfi, Maria Guleghina, Neil Shicoff, Angela Gheorghiu, Roberto Alagna, London Voices, London Symphony Orchestra, Antonio Pappano, conductor.
Suor Angelica
Renata Scotto, Marilyn Horne, Ileana Cotrubas, Patricia Payne, Desborough School Choir, Ambrosian Opera Chorus, New Philharmonia Orchestra, Lorin Maazel, conductor.
Gianni Schicchi
Tito Gobbi, Ileana Cotrubas, Plácido Domingo, Anna Di Stasio, London Symphony Orchestra, Lorin Maazel, conductor.
- Sep 27 • *Romeo and Juliet* by Gounod
Mirella Freni, Franco Corelli, Xavier Depraz, Claude Calès, Robert Cordona, Henri Guy, Orchestra and Chorus of the Paris Opera, Alain Lombard, conductor.

American Mavericks

September 7 - What's So Great About the Orchestra?

The orchestra is a European medium if ever there was one. Today, orchestras are folding every month. Fewer American composers are writing for orchestra, and those who consider themselves mavericks often avoid the genre altogether. Is the orchestra dead?

September 14 - From Moog to Mark II to MIDI to Max (Electronic Music)

America got in on the ground floor of a musical technology in 1947, with the availability of commercial recording tape. Electronics were a perfect medium for maverick composers to craft their magic, and for decades, electronic music has completely changed the game.

September 21 - Is It Music If Nobody Hears It? (Finding New Audiences)

What happens when you create a new music - and there's no audience for it? Accessibility was a 1980s buzzword - a uniquely American concept since we have the task of building a musical culture in a self-conscious age.

September 28 - Between Rock and a Hard Place (Rock Music as an Influence)

Since the days of Schubert and Beethoven, composers have always made their music at least partly from the vernacular music they hear around them. How then do modern composers incorporate rock and pop into their art?

Saint Paul Sunday

September 7 - The Paris Piano Trio

Ludwig van Beethoven: Trio in G major, Op. 1, No. 2 -IV. Finale: Presto
Ernest Chausson: Trio in g minor, Op. 3 -III. Assez lent
Maurice Ravel: Trio in a minor

September 14 - The King's Singers

William Byrd: Haec Dies; O Lord, Make thy Servant Elizabeth Our Queen; Laudibus in Sanctis
Carlo Gesualdo: Luci Serene e Chiare
Claudio Monteverdi: Si Ch'io Vorrei Morire
Peter Louis van Dijk: Horizons
Neil Young, arr. Knight: After the Goldrush
Trad., arr. Paul Hart: Humpty Dumpty-Old King Cole
The Grand Old Duke of York
Trad. Irish, arr. Gordon Langford: Phil the Fluter's Ball

September 21 - Imogen Cooper, piano

Ludwig van Beethoven: Sonata in c minor, Op. 10, No. 1
Maurice Ravel: Pavane pour une Infante Defunte
Johannes Brahms: Three Intermezzi, Op. 117

September 28 - Pepe Romero, guitar

Jean Baptiste Loeillet: Sonata in b minor
Luis Milán: Fantasia
Fernando Sor: Theme and Variations on Magic Flute, Op. 9
Joaquín Malats: Serenata Española
Francisco Tárrega: Capricho Árabe
Isaac Albeniz: Sevilla
Flamenco improvisation: Bolerías
Celedonio Romero: Fantasia
Francisco Tarrega: La Paloma

From The Top

September 6 - From the Top welcomes special guest Yo-Yo Ma for a program filled with Mr. Ma's trademark humor, humility and artistry. Mr. Ma and Chris premiere a piece by a brilliant 15-year-old composer. And, the program culminates with a glorious performance of the *Bachianas Brasileiras* by Villa-Lobos, performed by Yo Yo Ma, seven young cellists, and a wonderful young soprano.

September 13 - Very special guest artist soprano Dawn Upshaw displays her well-earned reputation as one of the most generous musicians of her generation. She performs with a flutist from Haddonfield, NJ, a 17-year-old baritone from Cornwall, NY, and a violinist from Wyandanch, NY and endures a little good-natured criticism from one of the young performers as well. Listeners also hear a solo performance by a 15-year-old pianist from Princeton, NJ.

September 20 - Outstanding musicians from 14 to 18 years old, including a young violist playing the powerful second movement of the *Walton Concerto*, and Ravel's Piano Trio performed by a wonderfully dynamic teenage chamber ensemble. We also invite a young pianist to play a round of our newest musical game... "Left Hand Challenge!"

September 27 - This weeks edition will feature the New England Conservatory's Youth Philharmonic Orchestra (YPO), the premier orchestra for the NEC Preparatory School, under the direction of Benjamin Zander for an all-orchestra show.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Hosts Jeannine Rossa & Dennis Hubbard blend knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

September 7 • Paul Bley

Legendary leader of the jazz avant-garde, pianist Paul Bley has cultivated his own musical vision and influenced a generation of performers. For forty years, he has remained on the cutting edge of creative music, performing with everyone from Ornette Coleman and Charlie Parker to Jaco Pastorius and Pat Metheny. A master of free improvisation, he joins host McPartland to create the intelligent and beautiful music that is his hallmark. Bley performs his own motifs, and collaborates on a duet of the *Piano Jazz* theme, McPartland's "Kaleidoscope."

September 14 • Carmen Lundy

Critics hail Carmen Lundy as one of today's best jazz vocalists. Her beautiful contralto voice conveys the soul and depth of her compositions. In 1999, she joined McPartland to perform *Mary Lou's Mass* by Mary Lou Williams at the National Cathedral in Washington, DC. She teams with McPartland again on this *Piano Jazz*, along with her brother, bassist Curtis Lundy. Together, they give listeners "I Didn't Know What Time It Was" and Lundy's own piece, "Quiet Times."

September 21 • J.J. Johnson

The jazz world lost one of its best trombonists last year with the passing of J.J. Johnson. Born in Indianapolis and a graduate of Crispus Attucks High

School, Johnson emerged in the '40s, playing with Benny Carter and Count Basie. Johnson incorporated the fast bop of Parker and Gillespie and always managed to play fast and fluidly. Bassist Christian McBride joins Johnson and McPartland on "J Bones Blues," a tune written for Johnson by Milt Jackson.

September 28 • Bill Dobbins

Pianist Bill Dobbins is a leading jazz educator and long time member of the jazz department at the Eastman School of Music. A marvelous player, his credentials extend beyond jazz into the world of classical and avant-garde music. Along with his continuing work in jazz pedagogy, Dobbins has backed such jazz greats as Clark Terry, Joe Williams and Red Mitchell. McPartland welcomes her longtime friend, and the two perform Charlie Parker's "Billie's Bounce" and Ellington's "I Let A Song Go Out Of My Heart."

New Dimensions

September 7 • A Time For Choices Part 9: Waging Peace with Derrick Jensen and Kathy Kelly

September 14 • Peace Is a Verb with Marilyn King, Jean Houston, Avon Mattison and Robert Muller

September 21 • Awakened Awareness with Catherine Ingram

September 28 • Money and Life's Energies with Lynne Twist

The Thistle & Shamrock

September 7 • The Worlds of Celtic Music: Present and Future

Consider the future of Celtic music by reviewing currently popular trends, and checking out new directions from the Celtic heartlands and around the world.

September 14 • Cordes de Bretagne

This week's music offers a panorama of guitar, bouzouki, and bass playing from Brittany, with Alain Genty, Jaques Pellen, Soig Siberil, Dan Ar Braz, and others.

September 21 • Bold

Catriona Macdonald was tutored by the late fiddle master Tom Anderson, who instilled in her a deep love for the music and traditions of her Shetland home. Her passionate solo release, *Bold*, harks back to these roots, and also displays an innovative musical outlook. Fiona talks with Catriona about the remarkable legacy of Anderson, her operatic training, her leadership of the "String Sisters" project, and samples selections from the album.

September 28 • The Captain's Collection

With his 1816 collection of *Airs and Melodies peculiar to the Highlands of Scotland and the Isles*, Captain Simon Fraser (1773-1852) left a legacy of music that has endured by its merit into the twenty-first century. Although some of his own work is included in the 235 tunes, the majority was derived from the singing of his father and grandfather: songs of the bards of Scottish Gaeldom, including songs of the Jacobite risings. We hear tunes taken directly from Captain Fraser's book, along with other music of the era, with playing from Old Blind Dogs' fiddler and piper Jonny Hardie and Rory Campbell, and Gaelic singer Alyth McCormack.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

GRILLED SESAME EGGPLANT

(Makes 4 servings)

1 med eggplant, unpeeled & cut diagonally into 1" slices
1/2 tsp sea salt

Marinade:

1 tsp sesame seeds
1/4 tsp crushed red pepper flakes
2 tbsp balsamic vinegar
1 tsp sesame oil
1 tsp extra virgin olive oil
1/2 tsp lime juice, fresh
3 cloves garlic, chopped
1 leaf dried basil, crushed
canola oil cooking spray

Prepare Eggplant: Place eggplant slices on several layers of paper towels, and sprinkle eggplant with salt; let stand 15 minutes, then blot dry with paper towels.

Prepare Marinade: In medium bowl, stir together sesame seeds, red pepper, vinegar, sesame and olive oils, lime juice, garlic and basil. Brush mixture over eggplant slices; let stand for 10-12 minutes to let flavor soak in.

Meanwhile, heat coals to medium-hot. Coat grill rack with olive or canola oil cooking spray. Place eggplant directly on rack, and grill over medium-hot coals, about 5 minutes per side, basting with remaining sesame seed mixture. Serve hot.

Nutritional Analysis:

Calories 11% (222 cal)
Calories 3% (56 cal)
Protein 3% (1.52 g)
Carbohydrate 2% (8.1 g)
Total Fat 4% (2.74 g)
Saturated Fat 2% (0.39 g)
Calories from Protein: 10%;
Carbohydrate: 51%; Fat: 39%

News & Information Service

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KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion
Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
Repeat of Saturday's broadcast.

3:00pm-4:00pm
To be announced

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

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Theater

◆ The Oregon Shakespeare Festival presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, a world premiere translation of Henrik Ibsen's *Hedda Gabler*, and a world premiere of *Lorca in a Green Dress* by Nilo Cruz, all through Nov. 2nd; *Present Laughter* by Noel Coward and August Wilson's Pulitzer Prize-winning play, *The Piano Lesson* thru Nov. 1st. On the Elizabethan Stage: Shakespeare's masterful history *Richard II* and delightful comedy *A Midsummer Night's Dream*, and John O'Keeffe's humorous and quirky *Wild Oats*. *Present Laughter* is a sophisticated comedy about insecure personalities in the theatrical world. *Hedda Gabler* is the story of a spirited woman who marries a scholar of limited imagination. *Lorca in a Green Dress* is a lyrical look at the famed Spanish poet, Federico Garcia Lorca. *The Piano Lesson* is among Mr. Wilson's cycle of plays exploring the African-American experience, describing some of the conflicts of every African-American family whose American roots were planted in slavery. Evening shows at 8:30pm, matinees at 2pm. Green Shows run before performances, free, thru October 12th, at 7:15pm. Theater tours offered from 10-11:45 am, Tues-Sun. Ashland (541)482-4331

◆ The Actor's Theater presents *Three Hotels*, by Jon Robin Baitz. Kenneth Hoyle hates his job. He knows the infant formula he peddles to Third World countries can be deadly - but the pay is good. This intimate play examines the battle between corporate corruption and personal integrity with a brutal look at the personal choices that determine who we are. Sept. 23rd-Oct. 26th. \$17 general/ \$15 seniors and students. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Oregon Cabaret Theatre presents *My Way: A Musical Tribute to Frank Sinatra*. A quartet of singers and a trio of musicians present an evening of the songs Sinatra made famous. Sept. 12-Nov. 10. Previews Sept. 10-11. Weds-Mon., 8 p.m. at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

Music

◆ The Britt Festivals present Alison Krauss + Union Station - Sept. 1st (8pm); Ringo Starr & His All Starr Band - Sept. 2nd; The Doobie Brothers and Norton Buffalo and Friends - Sept.

5th; Julio Iglesias- Sept. 6th; George Benson - Sept. 7th. Performances begin at 7:30pm unless noted otherwise. Call for ticket prices and times. The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ *An Evening for the Five Senses... Under the Stars*, a multi-media event with acoustic rock music by Gypsy Soul after a reading and slide presentation by Eric Alan, from his new



An art quilt by Nancy Pagani, on display at Ambus Art in Jacksonville.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

book, *Wild Grace: Nature as a Spiritual Path*. Sept. 12th. \$20 advance at www.GypsySoul.com /\$25 at the door. Full dinner buffet starts at 7pm. At the Applegate River Ranch House, 15100 Highway 238, Applegate. (541) 846-6690

◆ St. Clair Productions presents David Mallett in concert on Sept. 12th, 8pm. The loss of American home towns and rural landscapes is the subject of many of Mallett's songs. "The Garden Song" ("Inch by inch, row by row") has been recorded by numerous artists including John Denver, Pete Seeger, and Peter, Paul and Mary. \$15 at the Music Coop or (541) 535-3562, or \$17 at the door. \$8 for SOU students & kids. At the Unitarian Center, 4th and C Streets, Ashland. www.stclairevents.com.

◆ Craterian Performances presents John Nilsen, contemporary composer and recording artist. Sept. 14th. 7pm. Nilsen has appeared with Jose Feliciano, Jesse Colin Young, Kenny G, Alex de Grassi and David Foster. \$15. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

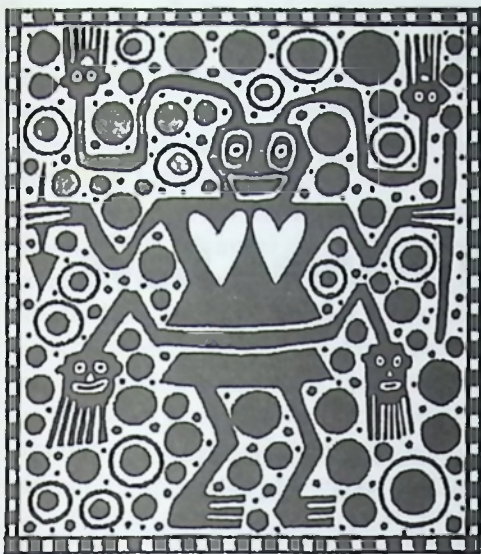
◆ A Chamber Music Concert with The Fong-Rands-Stubson Trio will perform Tchaikovsky's Piano Trio and Schubert's "Trout" Quintet. Sept. 28, 3pm. Free. Reception will follow in the church's Parish Hall. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541) 858-8037

Dance

◆ Craterian Performances brings Krasnoyarsk, the National Dance Company of Siberia, to the Rogue Valley. Sept 6th , 8pm. Melding traditional Siberian folk dance with inventive modern choreography, this internationally acclaimed troupe offers a diverse repertory. All seats \$23-17 for adults, \$17-11 for youth. The Craterian Giner Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Exhibits

◆ The Schneider Museum of Art presents *Fire in the Heart: The Creative Spirit*, a juried exhibition that features 40 artists from the The Society of Layerists in Multi-Media thru Sept. 13th. Founded in 1982, the Society serves as a network for artists who express a holistic viewpoint in their art, using a variety of media, including printmaking, mixed media, collage, photo transfer and painting. \$2 donation. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245



JEGA Gallery in Ashland presents *Breast Wishes: Uncovering an American Obsession*.

◆ JEGA Gallery & Sculpture Garden presents *Breast Wishes: Uncovering an American Obsession* by C.S. Zinn beginning September 5. The show is a collection of multiple images and quotations related to mammary glands, presented as a series of bricolage (patchwork) pieces that illustrate the overwhelming number of messages girls and women receive. Zinn, an associate professor of education, began the collection in the mid 1990s. 625 A St., Ashland. (541)488-2474.

◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits - all produced before her tragic suicide in 1917 at the age of 25. Thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ Hanson Howard Gallery presents works on copper and clay sculpture thru Sept. 30th. Hanson Howard Gallery, 82 N. Main Street, Ashland, (541) 488-2562 www.hanson-howardgallery.com

◆ The Davis and Cline Gallery presents *Complex Simplicity*, Sept. 5th-27th. 525 A Street, Ashland. (541) 482-2069

◆ Houston's Custom Framing and Fine Art presents new works from the series *Charts, Tables, Graphs* by B. Allen Bayard, thru Sept. 30. These electronically composed inkjet prints are the artist's latest exploration into the complex layering of visual information, questioning the power of images real and imagined in a world dense with visual stimulation. Each print is created like an electronic collage, using photographs and found materials as the basic imagery, then layering, coloring and shaping the composition with the computer. Houston's Custom Framing and Fine Art, 270 E Main, Ashland. (541) 482-1983.

◆ The Jewelry Studio & Art Gallery presents the transparent watercolors of Ashland artist



The watercolors of Mitzi-Miles Kubota are on display at the Jewelry Studio and Art Gallery in Ashland.

and poet Mitzi Miles-Kubota. Miles-Kubota's work has been published by *Wines & Vines Magazine*, *Nevada Woman*, and exhibited at the Nevada Museum of Art, University of Nevada's Sheppard Museum, the Oregon State Capitol, and Sunriver Lodge. The Jewelry Studio & Art Gallery is at 369 E. Main St., Ashland. (541) 488-1761

◆ Ambus Art features new work by member artists, including art quilts by Nancy Pagani. In the Historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-4477.

◆ The FireHouse Gallery presents *Shift*, an installation by Daniel Raffin. An exploration of the relationship between the quotidian and the sacred catastrophe through narratives constructed of everyday occurrences and objects. Sept. 3rd-27th. Rogue Community College, Grants Pass (541) 956-7339

Exhibits

◆ Five Oregon artists show their wares at Klamath Valley Art Gallery thru October. These nationally recognized artists will share unique

CONTINUED ON PAGE 31

KLAMATH FALLS

Music

◆ The 3rd Annual *Brats, Brews and Blues Festival* will occur Sept. 6. Bands include Craig Allen Blues Band, Basin Boogie Band,

Broadway

Phil and the Shouters, Glen Briggs and the Boogie Kats, and the Klamath Basin Blues Society Jam Band. Proceeds benefit Klamath Hospice Youth Programs. Tickets \$20, available at Klamath Hospice, (541)884-3129 or (541)883-4292.

Blues guitarist Coco Montoya appears in Coos Bay as part of Music on the Bay's concert series.

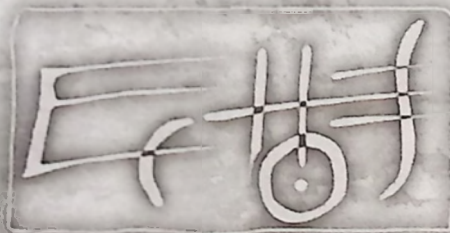


PAUL NATKIN/PHOTO RESERVE

THE FOLK SHOW

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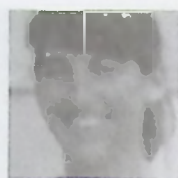
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Rhythm & News



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RECORDINGS

Jeannine Rossa

Music for the Waning Days of Summer

Papé & Cheikh, *Mariama*
(Real World)

Discs are rare that make you notice each song, yet are truly enjoyable in their entirety. Usually, I have a favorite song or two, notice maybe two more and the rest is sort of background. Especially if I don't understand the lyrics. Not so with Papé & Cheikh's *Mariama*. The first song, the title track to the album, is gorgeous. It took me several months to even bother listening to the rest of the album. You can *feel* that "Mariama" is a love song: you can hear it in Papé's voice, yearning, remembering the rush of new love and joyous of a love grown stronger with age. Other songs are so summery you can't help but boogie in the kitchen while chopping vegetables, or cause strangers in the adjacent car to wonder what you are listening to. Other songs are mournful and strong, bluesy, or introspective... truly a wondrous album.

Childhood friends Papé Amadou Fall & Cheikhou Coulibaly cite Joan Armatrading (listen carefully to tr. 8), Bob Dylan (start of tr.11), and Bob Marley as non-Senegalese musical influences. However, this is not a western-sounding album. It is truly the original musical vision of the artists, rooted in traditional Senegalese rhythms, yet claiming western acoustic folk rock and weaving in subtle brushes of flamenco and Arabic song to richen and deepen their palette. True Afro-pop fans will delight in the Senegalese grooves, authentophiles will value Papé & Cheikh's traditional sensibilities, Fusionheads will enjoy the intelligent weaving of Western & African sounds, and the rest of us will just play it over and over. Enjoy!

Amadou and Miriam, *Wati*
(Universal Music S. A. France)

Amadou Bagayoko and Miriam Doumbia are Malian artists, married, and completely committed to their music. They've put out many albums, but this new one is my favorite so far. I'm fascinated by their blend of funky '70s groove (Amadou on electronic guitar) with more traditional Malian musical styles. On "Les Temps Ont

PRETTY SOON
YOU WILL BE HUMMING
IN THE KITCHEN.

Changé (Times Have Changed)," Amadou just rocks it on guitar while the tight band lays down a classic AfroBeat groove. "Chauffeurs," a praise-song to drivers (Amadou and Miriam are both blind), somehow manages to funk it up with a Hammond B-3 organ and calm it down with the stringed drone sound of a quaqueb. Other songs have a more complicated traditional sound. Miriam's singing in particular reminds me of Oumou Sangare or other Wassoulou singers.

If you were listening to music in the '70s—from the womb would count—you will like this album. If you are an ex-Peace Corps Volunteer from within a 500 mile radius of Mali, you will love this album. Check it out.

AfroCelts, *Seed*
(Real World)

If the name "AfroCelts" seems a gimmick, it isn't. This group of Irish, English, and West African musicians discovered, while working as guest musicians on a different album, that the tonal styling, rhythms and musical keys of their respective traditions had much in common. Combining the two created something rich and magical. Their first album, *Afro-Celt Sound System* was supposed to be a one-time project; but,

three more albums and some personnel changes later, the group seems more committed than ever to their music. This is a good thing, since the two middle albums felt over-produced, too techno. *Seed* is their fourth and I think, best effort.

On *Seed*, the connectedness, the brotherhood of this (all male) group really comes across in their music. Nothing is sloppy. The rhythms are tight and fast. They listen to each other, giving space for improvisation but staying true to the tune. It's obvious that they compose the pieces together, although Irla Ó Lionáird (a talented *sean nós* singer who will remind you a bit of U2's Bono) gets first billing on several songs. Each piece weaves traditional and techno, African and Celtic: sometimes blending them, sometimes overlaying. A kora trills after a fiddle solo. Talking drums punctuate programmed beats. Sometimes you forget from which culture comes the instrument. My favorites are the more Afro-centric pieces, especially the title track, *Seed*, with N'Faly Kouyate on vocals, kora and n'goma drum. Others may favor ones with more trad Celtic sounds, or the pop-song-styling of "Nevermore" and "Rise Above It" with Mundy (a popular Irish singer) on guest vocals. No matter, this album gets better and better with repeated listening. You begin to "get" what they are trying to do, and enjoy it for what it is: a bunch of great musicians sharing everything they have. Many guest musicians grace the songs: Eileen Ivers and Martin Carthy on fiddle, Jesse Cook on flamenco guitar, Jah Wobble, the Screaming Orphans, Hossam Ramzy, among others.

This is an album to play when you come home from work. Put it on, pour yourself a glass of cool water, then wine, and turn up the music. Pretty soon you will be humming in the kitchen, cooking dinner, or standing outside on the porch breathing the air as it begins to cool and thinking, "Life is good." ■

Jeannine Rossa frequently hosts *The World Beat Show* on JPR's Rhythm & News Service, at 4 p.m. on Saturday. She is also known as "The Library Goddess," for her tireless work helping to keep JPR's CD library organized.

ARTSCENE *From p. 29*

interpretations of the faces, symbols and light of their native landscape. Show includes coiled baskets, dye painting on textiles, collage, oil and pastel, and hand-spun, hand-woven rugs created on a jackloom. Reception on Oct. 5th, 12-4pm. Klamath Valley Art Gallery. 120 Riverside. Klamath Falls. (503) 231-5784

◆ Two Rivers Village Arts will have a baskets and dolls show all month. A reception will be held Sept. 6, 4-8pm. 414 Chocktoot St., Chiloquin. (541)783-3326

◆ The Klamath Arts Council presents Third Thursday, a celebration of art, music, performance and more. Galleries, museums and businesses participate on September 18, 6-9pm. (541)883-2009

UMPQUA

Literary

◆ Pen and Inc. writer's group and the Friends of the Douglas County Library present *Writing Memoirs from Your Spirit*, a writers workshop with Nan Phifer, author of *Memoirs of the Soul: Writing Your Spiritual Biography*. Sept. 27th, 10-3pm. At the Ford Community Room, Douglas

County Library, Roseburg. (541) 440-4311.

NORTH STATE

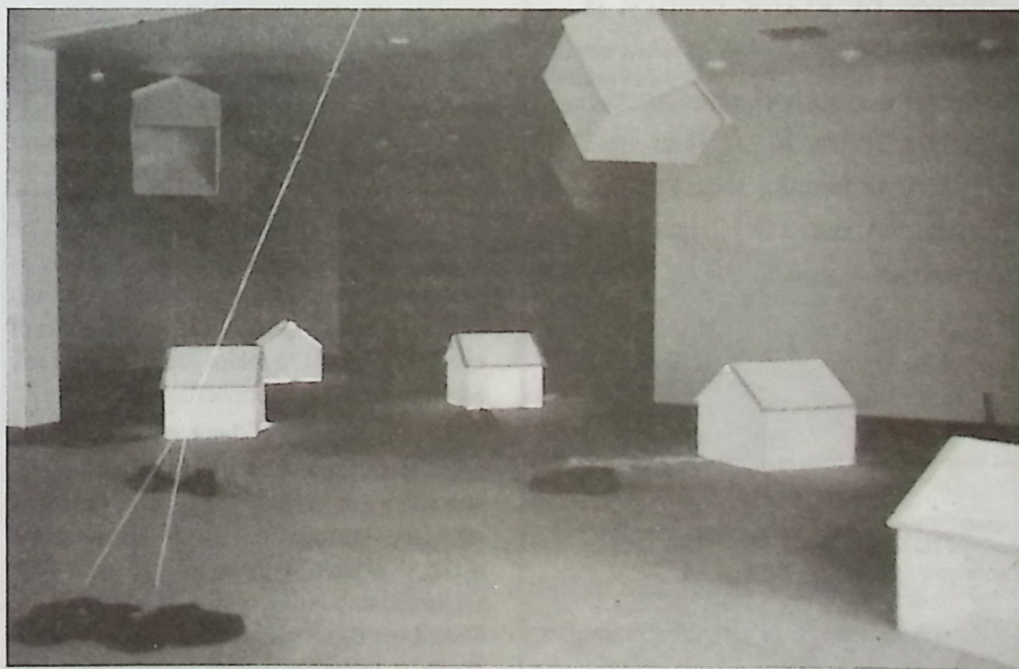
Music

◆ Marketfest 2003, Redding's Premier Summer Festival continues through the first week of September with live music, food booths, a farmers market and artisans selling their wares. Cajun Boogaloo Legend Buckwheat Zydeco on September 4th. Begins each week at 4:30pm. Library Park, behind the Lorenz Hotel on California Street, Redding. (530) 275-0505

OREGON AND REDWOOD COAST

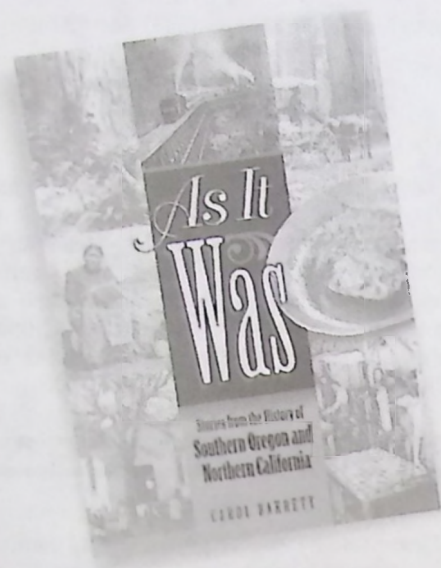
Music

◆ Music On the Bay is producing its annual free outdoor concert series in Coos Bays' Mingus park every Wednesday evening in September at 7pm. September 3rd, it's folk/country duo Chris Hillman with Herb Pedersen. September 10th brings smooth jazz ace Tom Grant. On the 17th, Coco Montoya with his signature blues style. Finally, the David Grisman Quintet presents "Dawg Music" on September 24th. (541)267-4110 ■



Shift, an installation by Daniel Raffin, is at the FireHouse Gallery in Grants Pass.

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AS IT WAS

Carol Barrett

Slap Jacks

Miners lived on a very limited variety of foods. The standby was slapjacks. Here is a descriptive recipe for them.

Make a thin paste of flour and water. Add a little pork fat. Add saleratus, a form of baking soda. A well greased pan is heated and the batter poured in. They are browned on one side and turned. These were eaten with any kind of grease available.

Slapjacks might be served with cold pork, sea biscuits and tea or coffee. This was the fare for every meal except Sundays. If it was available, Sunday dinner would be beans and fresh meat. Vegetables were a luxury few could afford and fruit was almost unheard of at most mining camps.

Such a limited diet, plus large intakes of poor grade liquor, caused malnutrition. Men who had come west strong and robust almost always left with their health broken.

Source: *Memoir of the Gold Rush*, Eugene Ring

Root Beer

In a one room school house it might be that one teacher was hired to teach as many as forty children, grades one through eight. It wasn't possible to keep track of everyone and the older boys often took advantage of their opportunities.

In the Scott Bar Elementary School the boys made root beer. It was bottled and stored in the attic to age. Since the stove chimney went up through the middle of the attic, it wasn't long before the root beer was aged and bottle tops began blowing off. Root beer came dripping down in the classroom, a surprise to the teacher who was unaware there was anything in the attic.

Source: *Siskiyou Pioneer*, 1989

Hoboes

Montague, California was a stop-off place for hoboes traveling the trains. They would knock on doors and ask for food in exchange for work. They were not consid-

ered dangerous, simply out of luck men. They soon learned where they could get a handout and the word spread.

One favorite meal began at the Mount Shasta Mill where they could always count on a bit of flour. The next stop would be the Montague Creamery for milk and maybe some butter. With luck someone might produce an egg or two. Pancakes would be made down in the hobo jungle at the railroad tracks.

Many successful and wealthy men spent the depression years traveling the rails.

Source: Leah Reichman.

Bakery

The Montague, California Bakery was probably typical of bakeries in 1919. It was a hard life. Joe Paulazzo began the day at 3 a.m. when he loaded the oven with wood slabs and left them to burn. It was a brick oven about fifteen by twenty feet. With the fire going, Joe mixed all the doughs by hand. He then cleared the ashes out of the oven and put the loaves of bread in, using a wooden paddle to transfer them. When baked and cool, the bread was wrapped by hand and sealed.

After the bread came the pies, cakes, almond and sugar cookies, sweet rolls, doughnuts and a four foot long jelly roll. This jelly roll would later be cut into six inch lengths.

As if this were not enough, Joe also made deliveries in a 1915 Model-T Ford van. He delivered to Scott Valley, Grenada, Hornbrook and Big Springs.

Source: *Siskiyou Pioneer*, 1980



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

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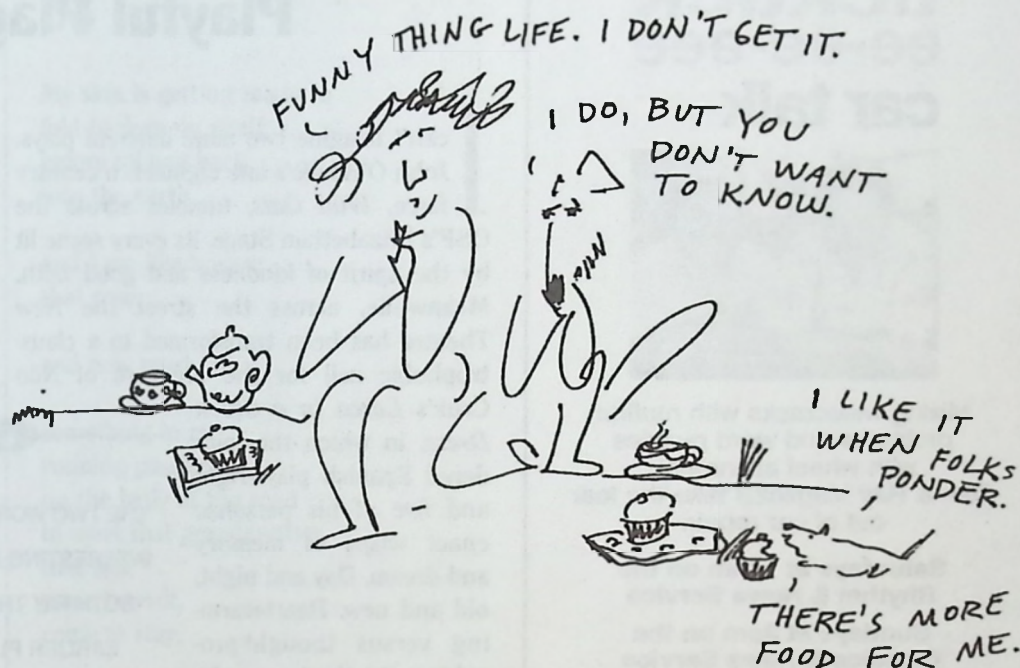


Sundays 10am on Rhythm & News



LITTLE VICTORIES

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

THE TALK OF THE NATION

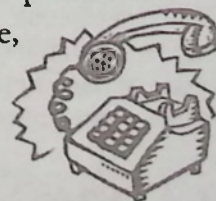


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THEATER

Molly Tinsley

Playful Plagiarism

I can't imagine two more different plays. John O'Keeffe's late eighteenth century farce, *Wild Oats*, tumbles across the OSF's Elizabethan Stage, its every scene lit by the spirit of kindness and good faith. Meanwhile, across the street the New Theatre has been transformed to a claustrophobic cell for the premiere of Nilo Cruz's *Lorca in a Green Dress*, in which the murdered Spanish playwright and five of his personae enact wisps of memory and dream. Day and night, old and new. Heart-warming versus thought-provoking. Yet the two works share an interesting premise, for both pay tribute to an earlier playwright, from whom they borrow abundantly to build their scripts.

At the end of *Wild Oats*, when the traveling actor Jack Rover confesses that "a spark from Shakespeare's muse of fire" has guided him through the "desolation and bewildering maze of life," he might as well be speaking for O'Keeffe himself. For the play is littered with lines from the Bard, ripped from context, often comically misquoted, while a magnanimous Shakespearean humanism presides over the dramatic whole.

In its endlessly complicated plot, an act of deceit in the past spawns plenty of present chaos, before acts of spontaneous generosity can kick in and restore clarity and deeper order. James Edmondson's madcap production does full justice to the deceptions and discoveries, chases and confrontations, Greg Linington as Rover unveils a dashing, charismatic side; Michael Hume and John Pribyl as blustering sea captain and daft bosun exude complementary quirkiness; and Richard Elmore, a cranky farmer, emits a surprising array of non-verbal noises. And the intricate structure is trimmed with a bright ribbon of romance: the right guy gets the girl in the end.

In the meantime, however, the right guy has been accomplishing something else equally important: he's distributed copies of *As You Like It* to everyone in the village—the farmer's son and daughter pop up here and there rehearsing their lines, and Lady Amaranth, a.k.a. the egalitarian Friend Mary (Linda K. Morris), springs free

from the righteous austerity of her steward to become an advocate of theatre—Shakespeare, in particular—as a model for moral instruction infused with delight. Just as the action keeps forging and revealing bonds between the characters despite

their apparent differences of rank and class, so too are all the characters united by their dramatic project, and as O'Keeffe's play ends, the performance of Shakespeare's is ready to begin.

Of course, in *Lorca*, Cruz's main focus is on his predecessor, the Spanish playwright of the title, and a glance at the written text reveals that the central character and his satellite personae speak Lorca's actual language in about 140 italicized lines. This may be one of the few things we can say about the play for sure, for it's a strange hybrid of linear and non-linear elements. Penny Metropulos' production startles and captivates, but the play's surrealist vision finally leaves us puzzled. Images supplant story, objects upstage actors, as we're transfixed by the monolithic green dress, a limp Dali clock, the slippery slopes of the set, an ascending piano. Cristofer Jean's eery serenity as the Green Dress seems beautifully at home in this world, but the rest of us remain at a loss for such prosaic clues as motivation and purpose.

The premise, a bit over-explained, locates the murdered Lorca in a secular limbo where he has forty days to detach from life and desire and ascend to a higher level. To aid him in this evolution, five less-

“
THE TWO WORKS SHARE AN
INTERESTING PREMISE, FOR
BOTH PAY TRIBUTE TO AN
EARLIER PLAYWRIGHT.”

important dead people agree to embody aspects of his personality, in order to earn points for their own ascensions. The process is supervised by a fascist General, and it teases our fascistic left brains into believing we have everything under control.

Forget it. In Act Two, against all advice, Lorca resolves to "break quarantine" and return to the living world as a ghost. There he finds not only the familial indifference Emily Webb once encountered in her town, but also the political horrors of Europe still unchecked. Somehow Lorca is sucked back into their loop, forced to die again, and be washed up again on Limbo's shores. Back at square zero, somehow he seems to score against the General now by replacing the General's bald version of his death with a version that evokes his dear friends Salvador and Ana Maria Dali as the last images in his dying mind. Repeating their names until they are transformed into meaningless syllables, somehow he is able to let go of life.

That's when the weirdest thing happens. Somehow the General offers to grant Lorca one wish, and when he asks "to enter the landscape of dreams," the General allows it. Our left brains really begin to squawk. We thought the General wanted Lorca safely out of the world, silenced, and now he is giving Lorca a ticket to revenge? So he can haunt the dreams of his killers and torture them? And haunt the dreams of disciples like Nilo Cruz, who will be inspired to expose to the world the crime that took place in Granada in 1936?

Maybe the General, the Lorca Room, the whole point system, are as much aspects of Lorca's imagination as the Green Dress is? Maybe the General isn't to be confused with the Fascists *out there*, or the Divine Fascist *up there*, but rather identified with a benignly dictatorial super ego *in here*, who must push Lorca's stubborn ego—and id—to relinquish worldly toys so his spirit can rise to its literary immortality? Maybe such apotheosis is the chord Lorca strikes in his final exhortation as Cruz's play ends: "Let my play begin." ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

CAROL IMANI

53

My skin is getting ready to
fold back in on itself
before folding back
into the earth,

and I am like a wave
that rose,

and now must fall,

something in me
running passionate
up the belly of the road
to meet that grandmother,
that self,
come to visit,
come to stay,

bringing only
the cake of herself:

her old lady smell,
her fly away hair,

and her molten eyes
old as stars,
hot coals,
smudged and smoldering,
incense,
burning from the center

in the soft cave
of her face.

Carol Imani's poetry has been published in From Here We Speak: An Anthology of Oregon Poetry, Northwest Review's Anthology of Eugene Writers, and a number of small literary magazines. She won the Clark College Poetry Contest in 1999. She has taught at various universities and community colleges in Oregon, and currently is a fundraiser and publicist for the Ross Ragland Theatre in Klamath Falls.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520.
Please allow two to four weeks for reply.

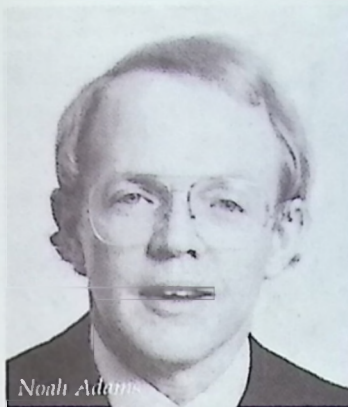
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Noah Adams



Terry Gross



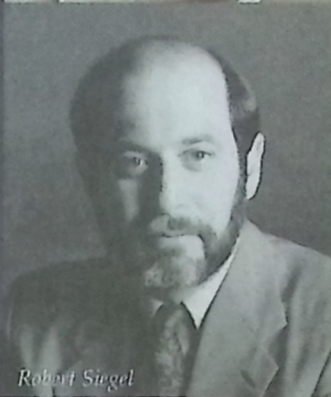
Georges Collinet



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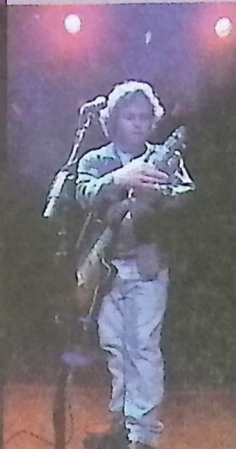
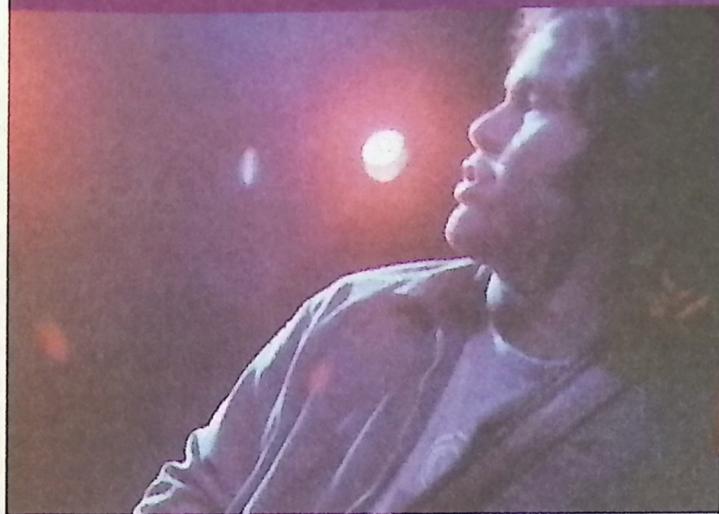
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To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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